Study Unit

Windows

Windows are more than the eyes of a home. Windows allow people to view the world, but they also must frame that view in an attractive, pleasing manner. How you treat a window will be noticed each time your clients walk into a room, regardless of whether they look outdoors.

A professional decorator must have the skills to draw, plan, order, and arrange for installation of custom window treatments to complement every style of decor. This ability begins with the technical knowledge of window styles, and ends with professional scaled drawings and sketches of proposed treatments. In this study unit, you'll acquire these skills and others that will help you design window treatments perfectly suited to your clients' needs and interiors.

When you complete this study unit, you'll be able to

- Recognize and describe different types of windows
- Identify various types of window treatments
- Choose appropriate window treatments for certain types of decorative styles and window problems
- Choose window shades, blinds, shutters, and panels to suit many decorating situations
- Describe how to save energy through the use of certain window treatments
- Determine accurate measurements for windows
- Calculate yardage requirements for curtains and draperies
- Calculate measurements for shades and blinds
- Draw windows to scale on an elevation

Preview

Remember to regularly check "My Courses" on your student homepage. Your instructor may post additional resources that you can access to enhance your learning experience.

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Windows

WINDOWS ON THE WORLD

Tall and skinny windows, tiny windows, round windows. Windows in doors, windows that are doors. You must treat each window you encounter as a separate case. But of all the many window types and styles, the structural parts of each serve the same purposes and are described by the same names. The kinds of windows you'll be dealing with in decorating will differ with the age of the building, its architectural styling, and the area of the country. And each window will offer you a new opportunity to put your decorating talents to a creative test. Figure 1 illustrates an example of windows as a major part of the decor of a room.

FIGURE 1—Glass forms the link between indoor and outdoor living in this home. (Courtesy of Solarian® by Armstrong)

Contemporary Window Structures

As architectural styles changed and as structural engineering improved, windows changed as well. Windows were once kept fairly small, partly to prevent large areas of very hot or very cold glass, and partly to prevent wall weakness. But structural engineering found ways to keep the building frame strong even with large "holes" for windows.

Traditional Window Structures

Glass in older buildings, both residential and commercial, was always set in wood *sashes* (the part that holds the outer edges of the glass like a sandwich). Window *frames* (the molding on the wall that surrounds the window opening or the part that holds the sashes) were also wooden and often very ornately styled. Window glass was cut, sashes were made, and frames were formed to fit holes left in the wall structure. Therefore, no two traditionally built windows are ever of the same exact size, even if they appear so to the eyes.

Anatomy of a Window

As an interior decorator, you must be able to identify the various parts of windows. Here's a listing of the more common parts. Refer to Figure 2 as you study this list.

- The *head* is the horizontal piece that forms the top of a window.
- The *jambs* are the vertical pieces that form the sides of a window.
- The *sill,* or *stool,* is the horizontal piece that forms the bottom of a window.
- The *frame* consists of the head, jambs, and sill.

- The *sash* is the framework in which a pane or multiple panes of glass are set for installation.
- A *pane* is one sheet of glass in a window.
- *Muntins* are the horizontal and vertical separations or grids within a sash.
- *Mullions* are vertical bars that separate adjoining sashes.
- *Transoms* are horizontal bars that separate adjoining sashes in a window.
- An *apron* is the bottom molding under the sill.
- A *lock* is a device for securing a window so it can't be opened.

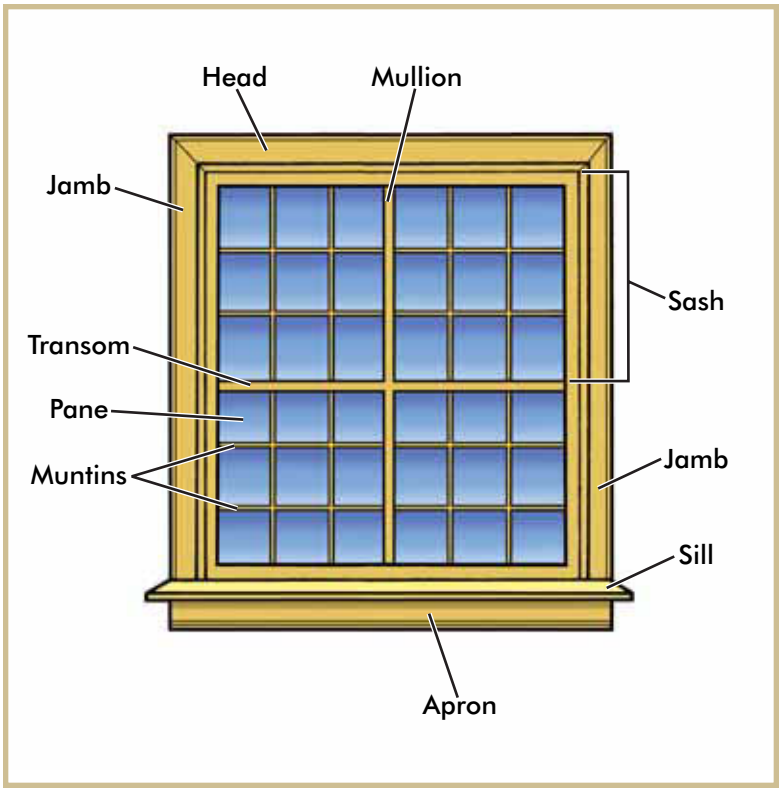


FIGURE 2—Parts of a Window

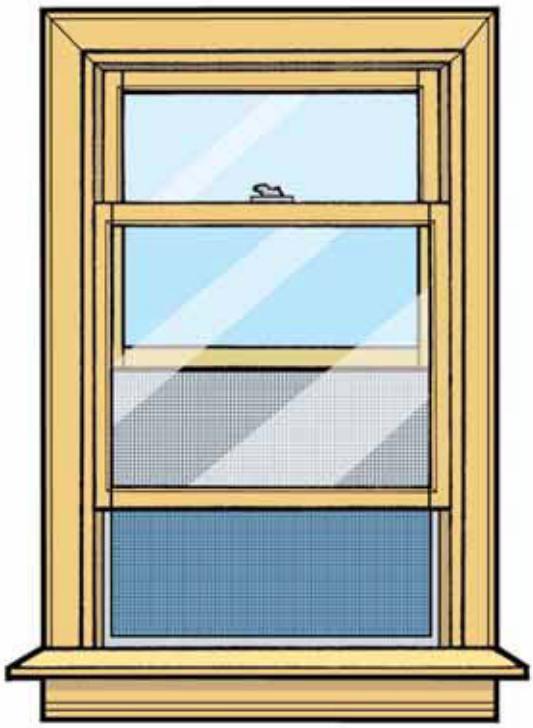


FIGURE 3—Double-Hung Window

Types of Windows

Stationary Windows

Windows that don't open are described as *stationary,* or *permanent, windows.* The glass in such windows is permanently held in place. In traditional homes, stationary windows are normally framed in wood trim. Their function is to light interiors or allow an outside view. Although they come in all sizes, stationary windows are usually small. Today, they're frequently replaced with stained-glass or etched-glass designs.

Single- and Double-Hung Windows

Single- and *double-hung windows* (Figure 3) consist of two sashes, one above the other. In a single-hung window, only the lower sash slides up to provide ventilation. The upper sash is stationary. In a double-hung window, both sashes slide up and down past each other. Double-hung windows were the most common type of ventilation window of traditional architecture prior to 1938.

Both single- and double-hung windows are always framed with wood molding on their interior side.

Window Innovations

Window designers have improved designs so windows can be easily tilted inward for easy cleaning. It's a fine example of a modern improvement that makes life easier, while retaining a traditional look.

The double-hung window shown here illustrates this innovation. Notice that the lower pane of glass tilts in so you can clean the glass from the inside of the house.

Casement Windows

The romantic style of *casement windows* (Figure 4) has been used for ventilation since the days of Queen Elizabeth I of England. Casement windows are hinged at one side to swing either in or out. Some casements are opened and closed by manually unlatching a locking handle and pulling the window in or pushing it out. More modern versions are cranked out by rotating a hand lever.

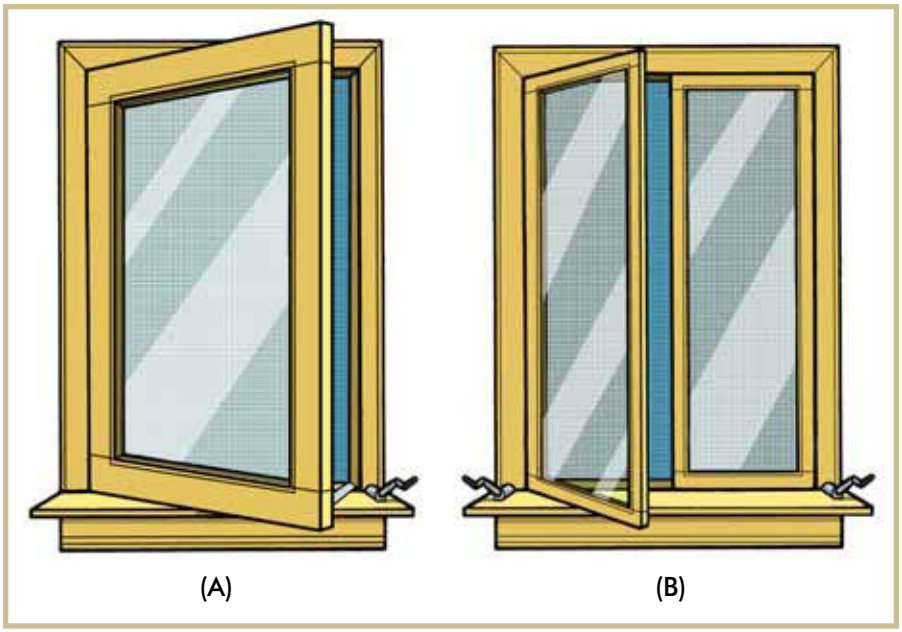


FIGURE 4—Casement Window

Casement windows often require special consideration when you're planning a decorative window treatment. Homeowners shouldn't have to fight through heavy layers of fabric to open or close a window. Also, if the windows have shutters or blinds, you may have to arrange for special openings to be cut for the crank handles.

Casement windows can be used as a single unit, as shown in Figure 4A, or they may have two sashes that open from the center, as in Figure 4B. You may also use several casement windows in a row or place them next to stationary windows. Modern versions of casement windows (frequently found as narrow side windows next to large picture windows) are most frequently found in high-rise buildings.

Figure 5 illustrates a wonderful application of a window installed over the sink in a kitchen. The bottom part of this window is a casement window that provides ventilation, good lighting, and a pleasant view. The top part consists of a stationary window.

FIGURE 5—This combination casement and stationary window provides good lighting and ventilation for the work area of the kitchen.

Arched Windows

Arched, Palladian, or *half-round windows* are some of the most popular contemporary windows. They're frequently found in older brick homes and those of French, English, and Spanish influence. Large arches may contain a single piece of stationary glass with small casements that open on either side. Arched windows frequently have many small panes, as shown in Figure 6.

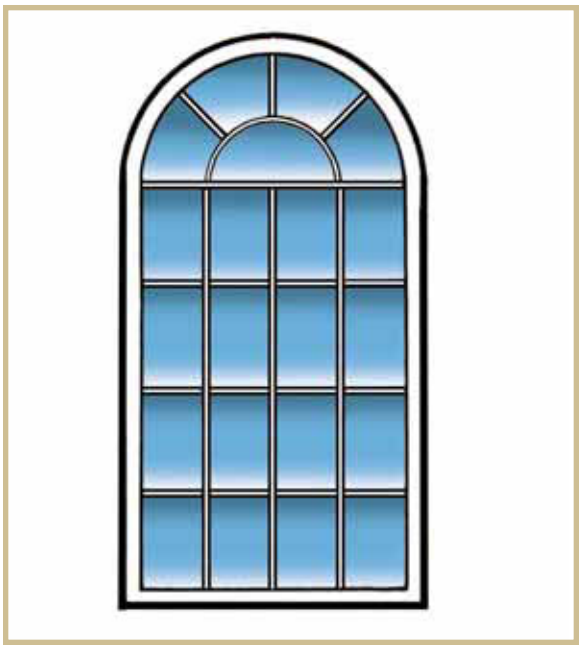


FIGURE 6—Arched Window

Used primarily to create dramatic window walls of light, arched windows can be found in almost every room of the house, including bathrooms (Figure 7). They help to create interesting architectural details on the exterior as well as the interior of the home.

FIGURE 7—Arched windows are appropriately used in any room, including the bathroom.

Because arched windows are an important design element in the home, you should treat these windows as just that. You probably wouldn't use a traditional window treatment on arched windows because they're such a focal point in the room. Figure 8 shows one possible treatment for an arched window. At times, you may choose to leave the window bare with no treatment at all, as shown in Figure 9.

FIGURE 8—The curtains on these arched windows provide a measure of privacy while still allowing light to come through.

FIGURE 9—This arched window is a combination of a stationary window in the arch and two casement sashes in the bottom. Note the dramatic effect it has on the room, even without a window treatment.

Picture Windows

Large, single-pane, permanent windows became the rage in moderate climate areas in the 1940s, especially if a beautiful view was available. The view became the "picture"—hence the name *picture window* (Figure 10). Thermal windows, created through the process of sandwiching a narrow layer of air between two panes of glass to provide insulation, opened the way to using picture windows even in hot and cold climates. The additional light and the illusion of room expansion have made the picture window a popular window style in today's homes. Because picture windows are stationary, they're frequently flanked by other window styles that provide ventilation.

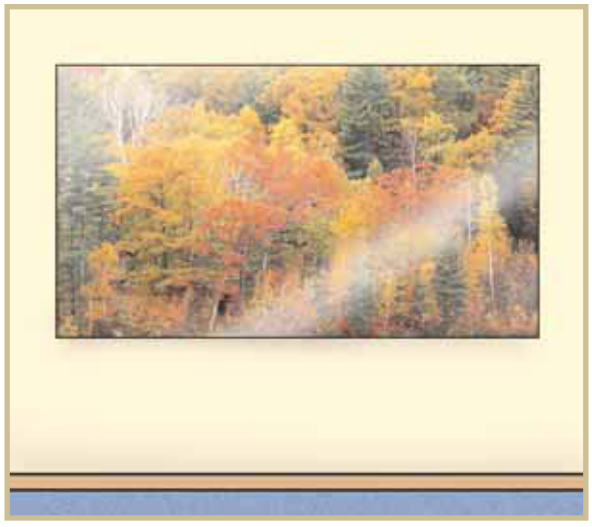


FIGURE 10—Picture Window

Picture windows are sometimes framed in wood, but they're most commonly set into the wall in a metal sash and no interior frame. Even a sill isn't correctly added to a picture window because the opening would then appear to be a window rather than a picture placed on or in the wall (Figure 11).

FIGURE 11—Notice that the picture window in this photograph has no interior frame. The window looks like a "picture."

Bay Windows

A *bay window* consists of three or more windows, usually double-hung, set at an angle to each other to create a recess. On the exterior, the angles of a bay window project outward from the wall (Figure 12). Bay windows are usually found in formal living rooms or over a whirlpool tub in a bathroom to create a larger look to the room and add architectural interest.

FIGURE 12—Bay Window

Bow Windows

Often confused with bay windows, *bow windows* are made of several windows set to create a semicircular recess. On the exterior of the structure, bow windows appear to be a half circle of glass (Figure 13). Bow windows are used in the same spaces that you would use bay windows. Figure 14 illustrates the use of a bow window that overlooks a brick patio.

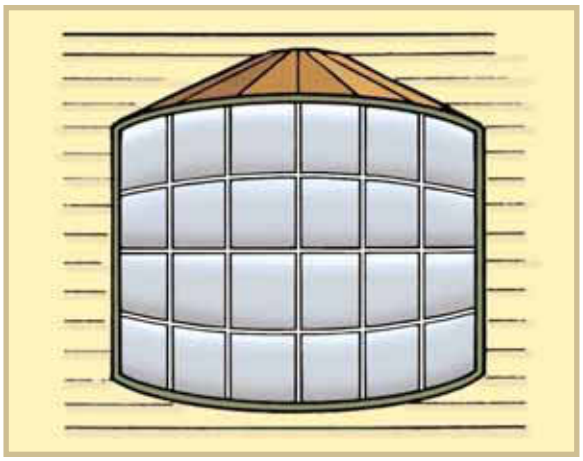


FIGURE 13—Bow Window

FIGURE 14—This bow window provides a pleasant view of the adjacent patio.

Jalousie Windows

Especially popular in moderate climates, *jalousie* (JA-luh-see) *windows* (Figure 15) are made of narrow horizontal glass slats. When closed, the slats fold down to overlap one another; when open, the slats stand perpendicular to the wall. They look and operate rather like glass venetian blinds. Because jalousies are far from airtight, they're losing popularity for energy reasons.

FIGURE 15—Jalousie Window

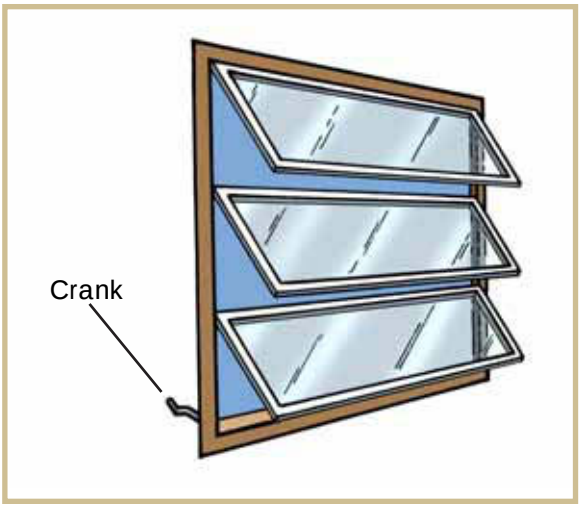


FIGURE 16—Awning Window

Because the purpose of jalousie windows is to bring air into the interior, window treatments must neither block air inflow nor be fluttery or flyaway as breezes enter the room. Jalousies are often covered with sheers held with rods at both top and bottom. Roman shades or draperies are often added.

Awning Windows

Awning windows (Figure 16), most frequently found in office buildings, are similar to jalousies but of much sturdier metal construction with larger and, therefore, fewer glass panes.

Awning windows are hinged from the top to open outward at the bottom for best ventilation. In hospitals and other buildings where special safety precautions must be observed, these windows are hinged at the bottom to open outward at the top.

Awning windows aren't normally covered during the day except, perhaps, with sun shades. For night or daytime sleeping, institutional drapes are most common on awning windows.

Sliding Windows

A common ventilation window used in new homes is the metal-sashed *slider,* or *sliding window* (Figure 17). It includes two sashes—one that's stationary and one that opens by sliding horizontally. When open, the sliding sash overlaps the stationary sash. Such windows are seldom framed on interior walls except in traditional-styled structures. Most have wooden or marble sills, however. Sliding glass windows are frequently used instead of picture windows because they allow air circulation as well as light and view.

Sliding glass doors, also called *patio doors,* are larger versions of the sliding window.

Sliders don't lend themselves to a strictly formal treatment because of their central metal obtrusion. But that's seldom a problem as they're a less-expensive window type and, therefore, aren't used in formal-styled homes except in an occasional remodeling job. If you're confronted with a slider in a room that the client wants decorated formally, you'll have to cover the glass with curtains and add drapes.

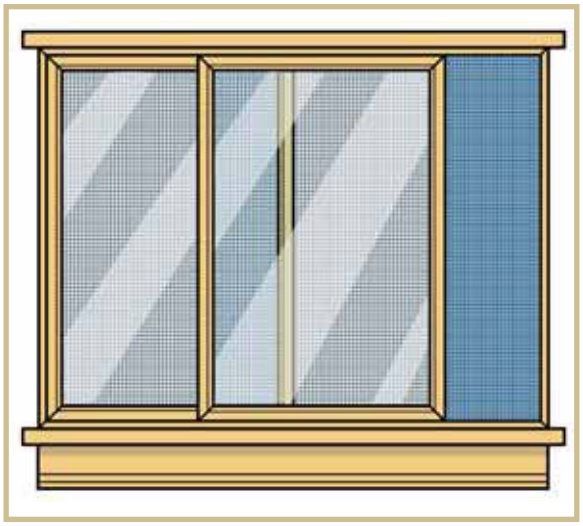


FIGURE 17—Sliding Window

Skylights

As people become more energy conscious, *skylights* are becoming increasingly popular. Skylights are windows set into the regular lines of the roof (Figure 18).

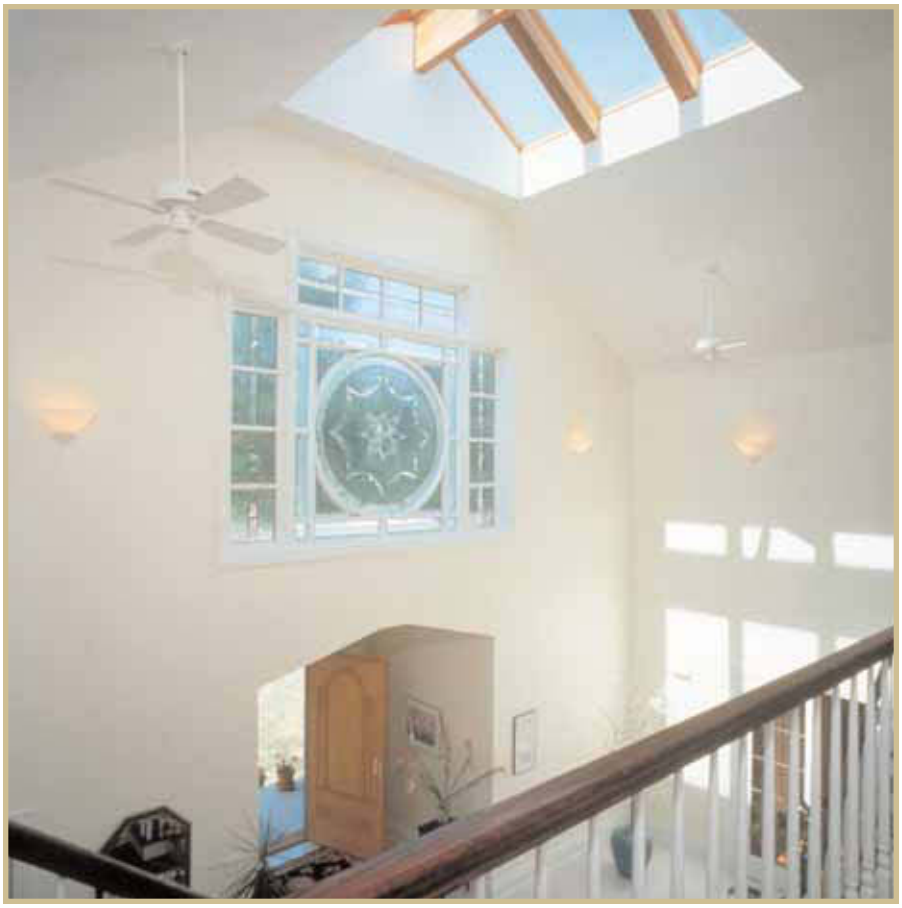


FIGURE 18—Skylight

Skylights are found in both sloped and flat roof structures. In the past, they were often referred to as *studio windows* when set into the sloping roofs of older homes. In these homes, the attic was frequently converted into a studio or studio apartment, and outside light could be provided only by treating the sloping roof as a wall.

While skylights almost never require treatment to obtain privacy, they're frequently treated to provide darkness until the resident is ready to face the light of a new day. Usually, shades are the answer.

Windows in Older Homes

You may encounter several other styles of windows, particularly when redecorating older homes. For example, *French-styled windows* consist of a number of small panes, held together with muntins within the sashes (Figure 19). Both double-hung and casements are frequently found in this style. French-styled windows are usually welcome additions because they add a feeling of warmth and hospitality to any room. They're very seldom covered with shades.

FIGURE 19—The closed-in porch on this older home has French-styled windows.

Another feature found in older homes is *French doors* (Figure 20), which are two adjacent doors hinged to open opposite one another. They're usually made of many small panes of glass. For another example of a French door, refer to Figure 8.

FIGURE 20—French doors add attractive styling to any interior. (Photo courtesy of Thomasville Furniture Industries)

In large rooms, several sets of French doors may make up an entire wall, usually opening into a garden or patio area. A single door composed of many small glass panes is a French-styled door. This difference is a small technicality, but the term *French doors* refers only to a pair. If there's one door (with small panes of glass), it's simply French-styled.

FIGURE 21—Dormer Window

Dormer windows (Figure 21) are another feature often found in older homes. The term *dormer window* doesn't refer to any particular style of window; rather, it refers to location. Dormer windows are located in an architectural projection built into a sloping roof to provide light. They may be double-hung or casement windows.

Clerestory (KLIR-stohr-ee) *windows* were early versions of today's popular skylights. As shown in Figure 22, clerestories were placed high in walls, next to the ceiling. Their purpose was to provide additional light in rooms with high ceilings. In early castles, the high clerestory windows were used for safety and privacy, and often provided the only light source. Their first use was in medieval European castles where they were necessary to provide light in tall towers. Today, they add light and architectural beauty to contemporary homes.

Dormer windows aren't considered to be skylights because they're part of a special construction.

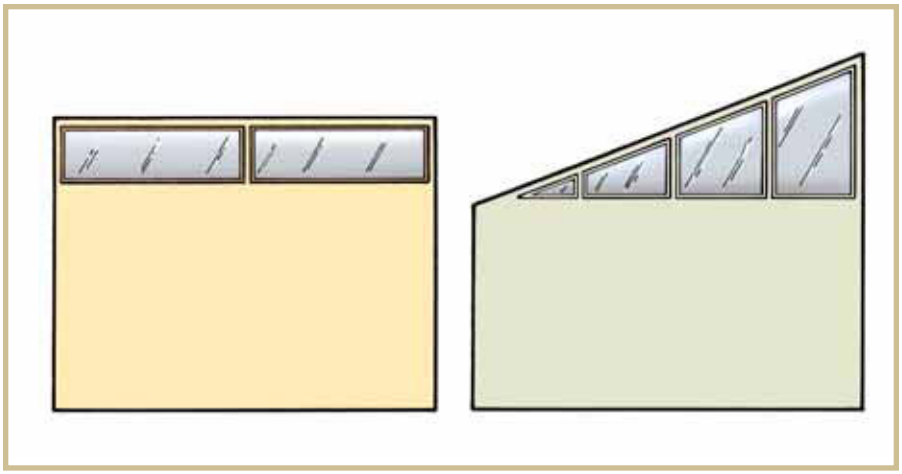


FIGURE 22—Clerestory Windows

Clerestory windows are usually composed of a series of panes, often slanted at the top to follow the slope of the roof. They're also frequently found in a straight row next to the ceiling of basement rooms to catch the only available natural light.

Window Supplier

A German company called Produkt manufactures high-quality architectural windows. The designs are intended to assure that the window will last forever and be one of the most beautiful features of the home. Using pure, minimal lines, the frames can be made of a range of timber, including oak, larch, pine, cherry, and more. Aluminum faces can be finished in dozens of different colors with an anodized metallic finish. To learn more about these windows, visit Produkt's Web site:

www.produkt.ie/quality_german_windows.htm

Window Walls

Contemporary construction frequently includes entire walls of glass, whether stationary panes, sliding glass doors, jalousies for air control, or a combination of two styles or more. Figures 23 and 24 illustrate two different types of window walls. In Figure 23, the entire wall is composed of French-styled windows, including French doors. Notice that this window has no treatment. Since it opens onto a wooded area, bright sunlight is probably not a problem. Figure 24 illustrates a window wall in a living room setting. Notice that each panel of the wall is treated with the same style of draperies.

FIGURE 23—Window Wall in a Kitchen

FIGURE 24—Window Wall in a Living Room

Window walls often extend from the ceiling to the floor, but they may leave a foot or so at the top, bottom, or both. Each section in a window wall must be treated in the same manner, or the entire wall may be treated as a single unit.

Since window walls aren't normally constructed where lack of daytime privacy is a factor, they're usually treated only to reduce sun glare at certain times of the day and to provide nighttime color and privacy. For this reason, they're often left bare by day for an indoor-outdoor feeling and treated with matching shades or blinds for each section or with draperies that cover the entire wall as night falls.

The Bare Window

Bare windows, unheard of in formal, semiformal, and period styles, are becoming increasingly popular for contemporary decorating. As shown in Figure 25, bare windows can offer a spectacular effect.

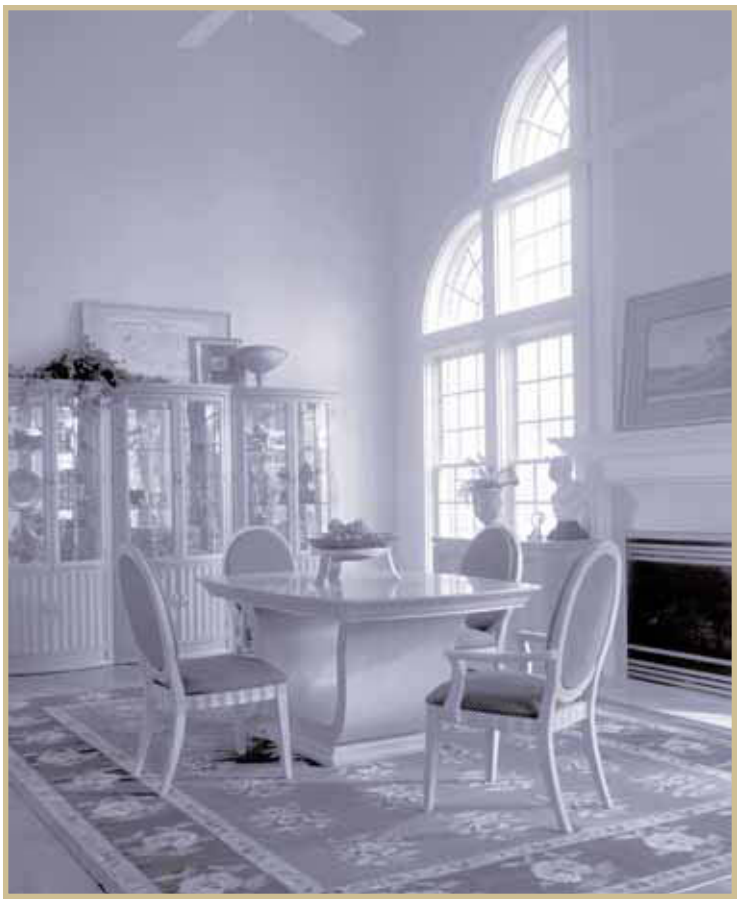


FIGURE 25—Bare windows enhance this contemporary dining room.
(Photo courtesy of Thomasville Furniture Industries)

At night, bare windows sometimes present definite decorating problems. They become great blocks of black that can ruin the most carefully planned decorative scheme. Depending on the location of the windows, they may allow casual passersby to see every detail of the room within—and its inhabitants.

Only certain windows should be left uncovered at night. They include windows that are small and high (clerestories), those that overlook a spectacular night view (such as city lights or a beautifully lighted garden), and stained or leaded glass with special outside lighting treatment. Even these special cases often require treatments.

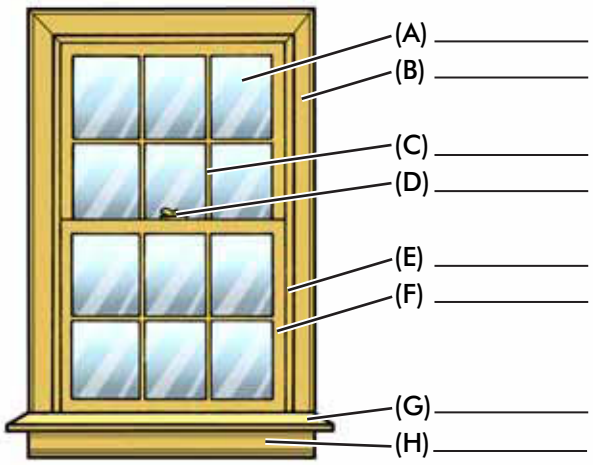
Even though a bare window is becoming quite acceptable by day in a number of decorative stylings, it still requires your careful consideration for how it will change the room at night.

In the next section of this study guide, you'll examine some common window treatments. Before going on to that material, please take some time to review what you've just learned by completing *Self-Check 1.*

Self-Check 1

At the end of each section of *Windows,* you'll be asked to pause and check your understanding of what you've just read by completing a "Self-Check" exercise. Answering these questions will help you review what you've studied so far. Please complete *Self-Check 1* now.

1. Identify the window parts represented by the letters A–H on the figure below. Indicate your responses in the spaces provided.



2. What are the functional purposes of windows?

_____

_____

3. Why must most windows be covered at night?

_____

_____

(Continued)

Self-Check 1

Match the window term on the left with its description on the right. Indicate your choices in the space provided.

_____ 4. Dormer

_____ 5. Casement

_____ 6. Skylight

_____ 7. Awning

_____ 8. French-styled

_____ 9. Clerestory

_____ 10. Picture

_____ 11. Slider

_____ 12. Jalousie

_____ 13. Double-hung

_____ 14. Stationary

a. Sturdy, metal-framed horizontal panel hinged at the top to open outward at the bottom

b. Window in an architectural projection set into the roof

c. Multiple panes held in place by muntins

d. Two sashes, installed one above the other, which slide up and down

e. Any window held in place permanently and unable to open

f. Two sashes installed side by side so one can be opened by moving horizontally past the other

g. Window that's hinged at the side to open either in or out

h. Permanent window used to frame a view as part of the room decor

i. Window in a high wall next to the ceiling

j. Window built into a roof

k. A number of horizontal glass slats that open and close like venetian blinds

Check your answers with those on page 89.

COMMON WINDOW TREATMENTS

The softest and probably the most popular form of window treatment involves the use of cloth. Fabrics are great decorative assets, and most people like the way they dress up windows. Adding fabric to a window softens the appearance of the room. In addition, it allows a person in the room to control the amount of light that enters. Fabric also serves as a type of insulator. Treatments using fabrics range from simple to elaborate.

Curtains

Curtains are probably the most popular window treatment. They're constructed with a pocket at the top. This pocket serves to hold a curtain rod. Sometimes curtains have pockets at both the top and the bottom of the curtain. The curtain is then stretched between two rods.

When rods are inserted into a curtain pocket, the fabric of the curtain is gathered. The wider the curtain is in comparison to the rod, the greater the fullness.

Figure 26 illustrates an attractive use of curtains.

FIGURE 26—Curtains are the most popular window treatment.

Curtains come in a wide variety of styles. Here are just a few of the more popular ones.

Shirred Curtains

One of the simplest window treatments is *shirred curtains* (Figure 27). The curtain itself is much wider than the rod. As the rod is inserted into the pocket, the fabric is *shirred* (gathered) to fit. The result is a soft, wavy gathering. Some shirred curtains are *loose-hung;* that is, they have a rod at the top only and hang loosely at the bottom (view A). *Fixed curtains* have a rod at both the top and the bottom, as shown in view B. The fabric chosen for shirred curtains should be lightweight so that it gathers evenly on the rod.

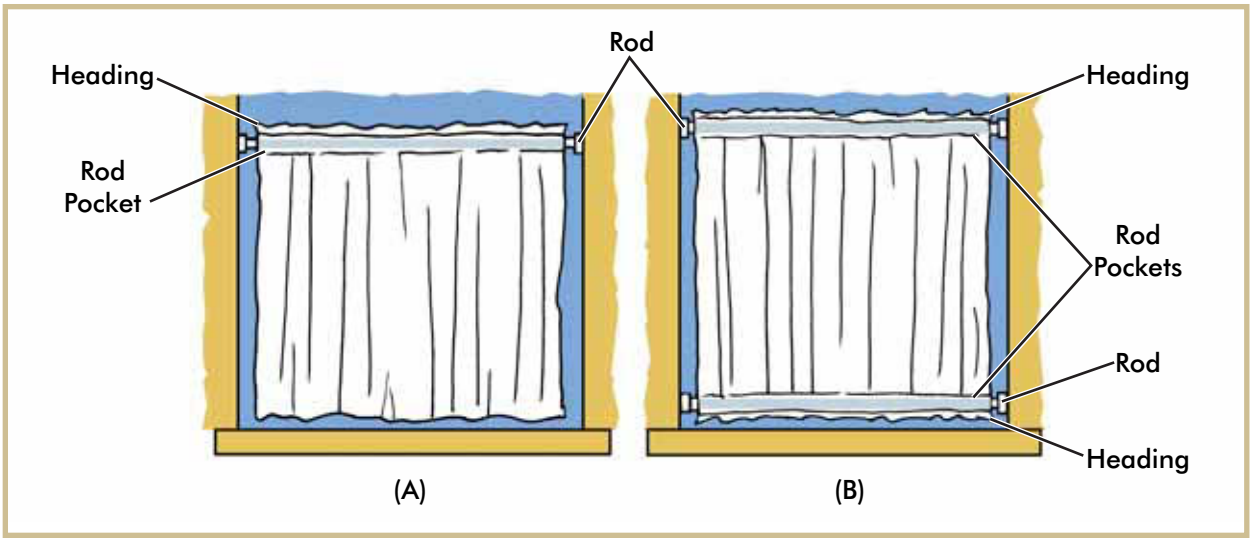


FIGURE 27—Shirred curtains can be held by a rod at only the top, as in view A, or they can have a rod at both the top and the bottom, as in B.

Shirred curtains may extend to the floor, or they may stop at the window sill. They're appropriate for the most formal through the most casual contemporary styles, depending on the fabric used. Only the strictest contemporary styles restrict the use of the versatile shirrs. Shirrs are often accompanied by draperies. Shirrs can be loosely gathered for a sophisticated, yet supple, effect.

FIGURE 28—Austrian Curtain

Shirrs aren't necessarily sheer, but they may be. The word *shirr* refers to the gathering effect, not to the weight of the material.

Austrian Curtains

Austrian curtains (Figure 28) are made from lightweight fabrics, gathered in rows. Only very formal settings, such as Victorian decors, use the Austrian curtain, usually combined with heavy drapes. Sometimes very sheer Austrian curtains are used in bedrooms for a romantic, feminine effect.

Pleated Curtains

Pleated curtains (Figure 29) are generally made of sheer or medium-weight fabrics. The fabric is pleated, and the curtains are often installed under draperies on traverse rods so they can be easily opened to reveal a view, allow light to enter the room, or to activate a casement window. They can be somewhat more formal than shirrs because they can be made fuller and usually hang more evenly.

Cafe Curtains

Cafe (kaf-AY) *curtains* (Figure 30) earned their name when they first hung in European cafes. Draperies that covered entire windows blocked out too much light from the cafes; sheer fabrics allowed passersby to look in, making diners feel as if they were on display. The ingenious solution was the cafe curtain. This curtain covered the lower portion of the window, up to about the level of the top of the head of seated patrons. To make the window treatment look complete, the drapery fabric was usually repeated in a valance above the window. The upper portion of the glass, uncovered by the fabric, allowed light to enter the cafe. Today's cafe curtains serve precisely the same purposes as the original ones did—that is, they allow light in, offer a view outside, but control privacy.

FIGURE 29—Pleated Curtain

FIGURE 30—Cafe Curtain

There's no set rod height for today's cafes, although many are placed near the halfway point of the window. Usually, the rod height is determined by the need for privacy as well as the need for light. Test various heights by holding scrap fabric or a large piece of cardboard up to the window to see how the finished treatment will look before you decide where to place a cafe curtain. Cafes are often combined with draperies, shutters, or blinds.

Priscilla Curtains

Priscilla curtains (Figure 31) are hung on double rods so that one overlaps the other in the center. They're generally held to the side with *tiebacks* (decorative strips of cloth, cord, or metal). Tiebacks hold the curtains in place so they drape attractively. Priscilla curtains sometimes have a valance, as in Figure 31. They're often used on bay windows or where a soft, feminine effect is desired.

FIGURE 31—Priscilla curtains are often, but not always, ruffled.

Draw Curtains

Draw curtains are pleated curtains that may be drawn along a rail or other support by traverse cords and pulleys. Some draperies are also opened and closed in this manner.

Curtains in History

In the Victorian era, fabrics and furnishings took on a lushness seldom seen before. Fabrics and textures carried a heightened importance. Those who could afford it, created an extravagant effect with a combination of satin, silk brocade, damask, taffeta, and velvet. In the same spirit of contained extravagance, doorway curtains came into vogue.

Curtains made of wool were especially popular in middle-class parlors and dining rooms. In the bedrooms, cotton chintzes and calicoes were used. More often than not, the curtain materials were carefully matched in richness to the upholstery fabrics in the room.

Draperies

There are two main differences between curtains and draperies:

1. Draperies are generally made with fabric heavier than that used for curtains.
2. Draperies generally open and close on traverse rods, while curtains usually remain in place.

When draperies are closed, they tend to block out much or all of the light. Because the lighter fabrics used for curtains allow light to enter, they're occasionally placed under draperies to allow some light to enter the room.

Figure 32 illustrates several different styles of draperies. Notice that their names are based on the type of pleats, or folds, in their fabrics.

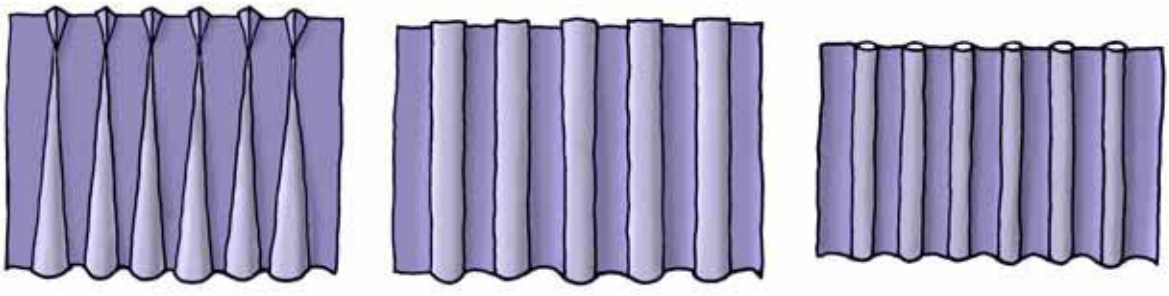


FIGURE 32—Three Common Styles of Draperies

In addition to curtains, draperies are also frequently combined with shutters, blinds, and shades. They may even be used alone as a night covering for our modern bare windows. Figure 33 illustrates a common use of draperies—in the living room.

FIGURE 33—The draperies in this living room can be pulled open to allow much light to enter the room, or they can be closed to provide privacy.

Drapery Linings

Most draperies should have a lining. One exception is draperies made of very loosely woven drapery fabric, which is designed to be seen through. Lining gives a professional finish to draperies, causes them to hang better, provides insulation against heat and cold, and offers an attractive appearance from the outside of the house. Also, drapery fabrics tend to fade unless some provision is made to prevent damage from sunlight. A drapery lining is the best protection against such damage. White or off-white sateen linings give a pleasant uniform appearance to varied window treatments that would otherwise look messy from outside.

Installation Hardware

Both curtains and draperies can be installed almost anywhere, thanks to modern window hardware. Visit local drapery shops to see the many kinds of installation hardware available.

Valances, Cornices, and Lambrequins

A *valance* is a method of treating the top of a drapery or curtain. It looks like a short curtain or drape; its purpose is to hide any unsightly hardware used for hanging the curtains or draperies. A valance, however, can also add a fine decorating touch to a window treatment. Valances are made of fabric, usually the same as the curtain or drapery fabric.

The length of a valance depends on the height of the window on which it's used, but most valances run between 10 and 18 in. (inches). Valances may be made in any of the styles mentioned for curtains and draperies. The most common are shirred, pinch-pleated, and swag (Figure 34). A *swag* is a decorative strip of fabric hanging or looped between several points. The vertical sides of a swag are called jabots.

If desired, valances can be used alone—that is, without curtains or draperies (Figure 35).

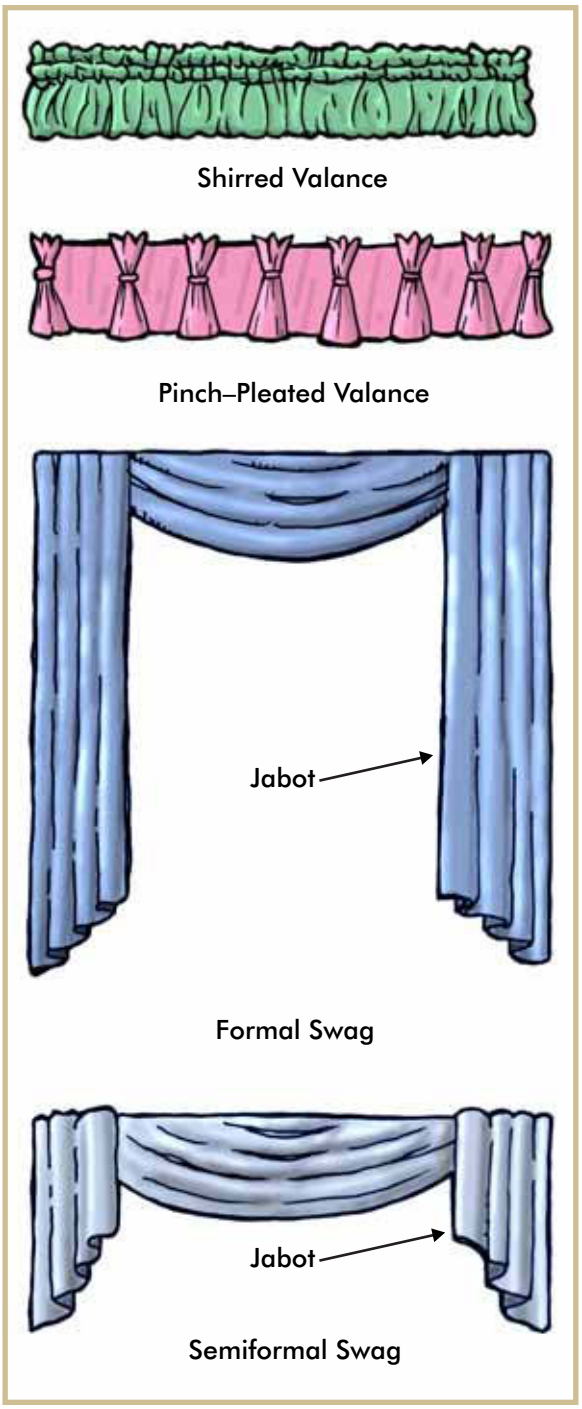


FIGURE 34—Valances can be made in many different styles. This illustration shows three common choices.

FIGURE 35—A window over a sink in a kitchen is an ideal place to hang a valance alone. Such a window treatment allows good lighting for anyone working at the sink. In addition, the valance is high enough to avoid being stained from splashes at the sink.

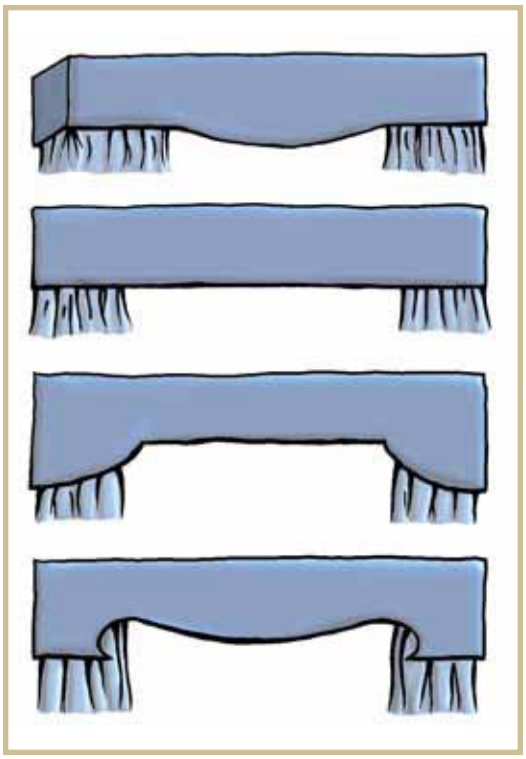


FIGURE 36—Here are just a few of the many styles of cornices.

Valances and cornices installed slightly above the top of a window can add height to window treatments.

A *cornice* serves the same purpose as a valance. Cornices are made of wood or other rigid material that's constructed into a three-sided box shape for use at the top of a window (Figure 36). When in place, the cornice box projects outward from the wall and window. Cornices may be stained or painted, but they're generally covered with fabric (Figure 37). Cornices are often padded before they're covered with fabric. The padding gives the cornice a softer look and prevents the fabric from being torn by any sharp corners on the cornice.

FIGURE 37—The cornices on the windows in this dining room are covered with the same fabric as the draperies.

A similar wood heading without the two side pieces is called a *pelmet.* Pelmets are generally used on inset windows where sleek, contemporary lines are in order.

Lambrequins (Figure 38) are the same as cornices, but they also box in the sides of the window, sometimes to the floor as well as the top. As a rule, lambrequins are used only in formal settings or period styles.

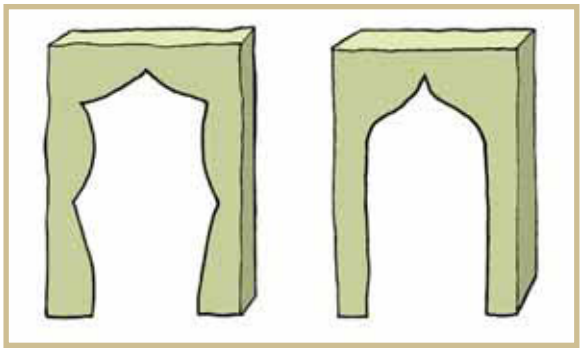


FIGURE 38—Two Styles of Lambrequins

Glass Curtains

In the 1850s, architects developed a fondness for ornately gilded wood or metal cornices. These cornices soon showed up in home interiors as a particular type of window valance called a *lambrequin.* Soon lambrequins were all the rage as the latest elements in window coverings. The height of the fashion was to hang under-curtains made of Swiss or Nottingham. These were known for a while as *glass curtains.*

Determining Window Treatments

As you've been learning, windows are very much a part of the total room. Therefore, they play a major role in the development and effect of your overall decorative scheme.

When planning window treatments, you must consider several points: function, the role the window plays in the decorative scheme, the degree of formality of the decor, the decorative style, and any special problems. Let's examine each of these points separately. (*Note:* Special problems will be covered in the final section of this study unit.)

Function

Before you can plan a window treatment, you must first determine the function of the window. That is, how is the window used? For ventilation? For light? For view? For balance in the room?

If a window is designed to provide ventilation, you must be very careful to plan coverings that allow air to flow into the room without causing flapping or fluttering of the curtains or draperies. When curtains are placed over a window that welcomes gentle breezes, the curtains will blow into the room, dominating the scene. When shades or shutters are placed on such a window, they may flap and rattle with each breath of fresh air. However, if shirrs, blinds, or shutters are attached at both top and bottom, they'll quietly allow air to enter.

Windows that provide a view shouldn't be covered so their view is lost. Such windows are often left uncovered by day (depending on style and degree of formality) and covered with draperies, shutters, or shades at night. Windows that are strictly used for admitting natural light (clerestories, for example) must be allowed to perform their job.

Frequently, the function of window treatments on one wall must be to balance heavy wallcoverings or furnishings on the opposite wall. In this case, color, fabric, and style of the window treatment must be heavy enough to prevent the room from leaning to the opposite side.

Functional consideration must also be given when you're treating windows that swing open. To cover such windows with heavy draperies would destroy their ability to open (and provide ventilation). Draperies can, of course, be added if they're well beyond the swinging pattern of the window.

Role in the Decorative Scheme

Is the window a focal point in the room, or is it just part of the overall decor? Once you answer this question, you know whether you should give the window special consideration in your decorating plan or downplay the window so it won't compete with a wall treatment or furnishings.

You can also downplay a window when you wish to enlarge the apparent size of a room. Downplaying doesn't mean that you ignore the window. Instead, select window coverings and trim that are the same as the wall color or covering. The window will blend in with the wall and become incidental to the total wall effect. The result is that the wall and the room appear larger.

When window frames or coverings contrast with the wall color, they become a more important part of the total scheme. As a result, the wall (and the room) appears smaller. Contrast isn't always a disadvantage, and you must not get into the decorating rut of always planning wallcoverings to quietly become part of the background.

Degree of Formality

If a room is to be decorated in a formal or semiformal manner, certain window treatments are in order, and others can destroy the effect. If the look is rustic, informal, or casual, quite different rules apply.

The degree of formality in a room often dictates the kind of window treatment to be used. Very few modern homes are decorated in true formal style. But many homes, especially in the East, are planned in semiformal and traditional styles. These styles require floor-length draperies and/or curtains, except on windows above architectural protrusions such as kitchen counters, window seats, and so on. In fact, true semiformal and traditional styles require draperies as well

as some sort of upper window treatment to conceal the rod—usually a valance or cornice (Figure 39). In traditional and semiformal decor, painted shutters can occasionally be used along with, or instead of, curtains. Floor-length draperies are a must, however, to correctly develop these styles.

FIGURE 39—The formality of this room requires floor-length window treatments, along with valances.

In country, informal, casual, and rustic styles, window covering rules are far less rigid. In all of these styles, either short or floor-length draperies are acceptable as long as they're the same length within a room. Even that rule, however, has exceptions. When floor-length draperies and curtains are used in a traditional room that has clerestory windows, it would often be ridiculous to drape the clerestories to the floor to match length. In such cases, decorative clerestories (round windows, stained-glass windows, and clerestories trimmed in elegant molding) are normally left untreated. Plain clerestories may be shuttered (with slats permanently open if the windows are too high to easily open and close) or covered with sheers held at both the top and the bottom to match floor-length sheers in the rest of the room.

Clerestories in contemporary-styled homes are often left uncovered or are covered with roll-up or roll-down shades for control of sun glare.

Decorative Style

If you're decorating a room in a period style, such as Early American, Formal Contemporary, or Victorian, specific window treatments are appropriate. Style and degree of formality also dictate trim, hardware, length, and design of window coverings.

The style of your decorative scheme always limits the possible window treatments you may choose. Period styles usually offer no choices, but traditional and contemporary styles offer many possible treatments. Some curtains and draperies are most suited to particular decorating styles. Figure 40 lists the fabric types and characteristics used to treat windows in particular decorating styles.

Periods. In formal and semiformal decorative styles, softly gathered shirrs (especially Austrian curtains) and floor-length draperies are in order. Also appropriate are rod coverings such as cornices and swags. Figure 41 pictures a swag and jabot edged with tassel trim.

Specific periods call for very specific window treatments. For example, the Victorians favored solid-colored swagged draperies with tassel trim. Victorian curtains were floral lace or Austrian-style sheers. Each period demands its own authentic style treatment in windows as well as in other aspects of its decor.

Fabrics for Curtains and Draperies		
Fabric	**Characteristics**	**Appropriate Period Styles**
Brocade	Raised, woven, overall designs; delicate appearance	Early English, Early Georgian (Chippendale), Formal French, Victorian
Cambric	Fine, hand-spun linen or cotton	Early Colonial, Contemporary, Rustic
Chintz	Lightweight, smooth polished surface with printed designs	Late Colonial, French Provincial, Casual Contemporary
Cretonne	Strong, durable; printed designs	Late Colonial, French Provincial, Casual Contemporary
Crewelwork	Embroidered designs of flowers and vines	Early English, Early Georgian, Spanish Renaissance, Early Colonial
Damask	Smoothly woven, overall designs	Early English, Georgian, Colonial, Victorian
Linen	Smoothly woven and durable; easily wrinkled	Early English, Early Georgian, Spanish Renaissance, Colonial, French Provincial, Contemporary
Nubby synthetics	Durable, woven designs or plain colors	Early Colonial, Contemporary, Rustic
Organdy	Lightweight, translucent; comes in white and solid colors	Late Colonial, Country Traditional
Pongee	Plain-weave silk or synthetic fabric	Contemporary
Raw silk	Loose weave, natural	Contemporary
Satin	Smooth and shiny; comes in solid colors	Late Georgian, Formal French
Smooth synthetics	Strong, smooth; comes in plain colors, prints, and woven designs; resists fading	Any style, depending on fabric color, design, and weight
Velvet	Heavy, thick pile; comes in solid colors	Early English, Early Georgian, Spanish Renaissance, Early Colonial, French Provincial, Victorian

FIGURE 40—Some curtain and drapery fabrics are most suited to particular decorating styles.

FIGURE 41—Swags and jabots require period decor. (Reprinted with permission from Lexington Furniture Industries)

Do the Museums Have It Right?

Too many museums show the homes in the nineteenth century having elaborate, expensive draperies. The reality is that few people could afford these beautiful curtains.

The most common window treatment of that century was the *roller blind,* and many of them were homemade. Although they were far less attractive than the glamorous draperies we usually see from those times, the roller blinds had great practical value. They covered the window, blocked the sunlight, and even kept out bugs! For the hard-working middle class, simple blinds were of far more use than velvet and brocade.

Traditional. Traditional styles, favored especially in the eastern United States, are often called "formal" by a decorator's clients. While not actually formal, traditional is as close to formal as most American homes get. But even traditional styling is broken into categories depending on the degree of formality: dressy (tailored) and country (less formal).

Dressy traditional finds its roots in Europe. Today's American version combines the influences of many countries. The most common window treatment for a dressy-traditional style is floor-length draperies with curtains, shutters, or dressy shades. Blinds are frequently (but incorrectly) chosen for dressy-traditional window treatments. Figure 42 shows a dressy-traditional decor using draperies with shirrs.

FIGURE 42—Dressy traditional windows require almost formal treatments. (Furniture by Century Furniture Industries)

Windows that require dressy treatment are in pre-1938 homes or new homes built to copy such styles. They're framed in wood that's painted a light color. Decorative wood molding is usually found at or near ceilings, framing doors, and at the base of walls. Newly built copies often dispense with these formalities, but if a customer wants a true dressy-traditional style, these details must be added. Tailored cornices and many styles of valances are common in dressy traditional. This style started the trend of the pleated drapery, curtain, and valance.

Country traditional is the category that includes Cape Cod, Early American, English-American, French-American, Italian-American, other Provincial styles, and more. *Country* refers to the styles of certain nations (countries), not to a rural style. Originally, European nobility had very formal homes (castles, really) in town; they had country homes (also castles) away from the city.

In country styles, draperies and curtains can be floor length or short—as long as the length is the same in each room. Cafe curtains, ruffled valances, and shutters (both solid and slatted) are popular in most country styles. Country windows are usually framed in wood that has been stained rather than painted. Ceiling beams, wood floors, wainscoting, and other wood trim are usually present (or added).

Shutters are very popular, whether wood stained (especially in Early American) or painted. Blinds and shades are usually made of fabric to match wallcoverings or upholstery, or simply to add color and design. They're usually accompanied by draperies.

In country styling, the more formal swags and cornices give way to soft valances, frequently trimmed with matching or contrasting ruffles, and decorative hardware that becomes part of the window treatment. Cafe curtains predominate in kitchens, nooks, and family rooms because of their casual, cozy feeling.

Contemporary. Contemporary styles range from casual to formal. The window treatment must be selected to match the degree of formality.

For casual contemporary styles, pleated draperies are popular. The fabric is usually a loose weave or a nubby fabric. Valances and other decorative treatments are eliminated in favor of exposed rods or *coving,* a plain, wall-colored wood strip added to make draperies appear to be set back into the wall. Blinds are very popular and versatile in casual contemporary styles. Shades of all sorts, panels, and vertical louvers are also very popular. (These treatments are covered later in this study unit.)

The very popular ranch-style home is sometimes treated as casual contemporary, although it's a transitional style between traditional and contemporary. Wood paneling (sometimes found in country traditional) and larger windows are features favored in this transitional style of home.

Window treatments for ranch-style homes use both country traditional and casual contemporary styles. Extensive use of wood makes shutters, stained to match the wood, an excellent choice. Draperies seldom accompany shuttered treatments except, perhaps, in living rooms or dining areas where a bit

more formality is desired. Curtains are sometimes used, but not in sheer, elegant fabrics. In ranch style, curtains are made from a loosely woven or from a heavier, rougher fabric.

Venetian blinds—especially those with narrow louvers—are good choices in ranch-style homes. If draperies—either long or short—accompany them, blinds are usually in a color to match the walls. When set in wood paneling, blinds are colored to match the wood, and drapes, if added, match upholstery fabric.

Cafe curtains, so popular in most country traditional styles, are favorites in ranch kitchens, nooks, and sometimes bedrooms (especially those of children).

Formal contemporary, dominated by simplicity of line and design, lends itself to vertical louvered window treatments, roll-up and roll-down shades, movable panels, and screens. Curtains usually have no place in a formal contemporary setting, and draperies (if any) are simple and usually the same color as that of the wall. A window wall, common in a contemporary room, is generally treated with shades, panels, or vertical louvers, not with curtains and draperies.

Rustic. Some ranch-style homes, mountain homes, lake cabins, ski chalets, and other types of homes are decorated in rustic styles. Usually, rustic windows are left bare by day and covered only after dark. Draperies of burlap, denim, hopsacking, and loosely woven, heavy fabrics are good choices. Draperies are usually short unless window shapes dictate a longer length. In such a case, floor-length draperies are usually used throughout the home. Blinds and shades are also excellent for rustic styling, preferably in colors to match wood or patterns.

Eclectic. The interesting mixture of styles known as *eclectic* may lean toward being formal or casual. Window treatments can make or break the total impact.

In older homes, windows are frequently treated dramatically, perhaps with a Victorian variation. This treatment usually succeeds only when large upholstered pieces are quite plain, however, and windows are decoratively framed, French-styled, or arched.

In newer homes, the plainer windows are frequently shuttered to match the wall color, and decorative emphasis is placed on furnishings.

Very formal and very contemporary window treatments are the only ones that don't usually lend themselves to eclectic mixes, and even here there can be exceptions depending on the array of furnishings with which you're dealing.

Blinds, Shades, Shutters, and Panels

Today's shades and blinds are wonderfully decorative and very different from the plain, old-fashioned venetian blind or pull-down shade. There are styles of shades and blinds appropriate for almost every kind of decorative scheme.

Blinds

The term *blind* is normally associated with the old venetian blind, with its 2 in. wood or lightweight metal slats *(louvers)*. The louvers can be adjusted to be perpendicular to the window to allow easy outside view, light, and ventilation. When the slats are adjusted in a position parallel to the window, they shut out light. These blinds operate on a pulley system in which a cord raises and lowers the entire set of slats. The blinds can be lowered to cover the entire window, or they can be raised to any desired level. They can even be drawn to the top of the window to leave the glass bare.

Today's versions of the old venetian blinds are far more decorative than the old-fashioned, plain white ones. They're available as either vertical blinds or horizontal blinds. Current models are available with natural, stained, and painted slats of wood or metal.

Wide, vertical louvers are popular in contemporary schemes as they offer clean lines, good lighting and ventilation, and an interesting architectural look whether open or closed.

Although the words *shades* and *blinds* are often used interchangeably, the word *blinds* is normally used only to refer to window coverings that operate up and down and have slats, whether or not the slats are adjustable.

In contemporary schemes, blinds may be used alone in a color that matches the wall color to maximize light and minimize attention to the window. As a rule of thumb (but a rule that can be broken), louvered shades (blinds) aren't used with windows that are framed.

In recent years, new techniques and materials have been developed to replace or enhance the old-fashioned types of blinds.

Vertical blinds (Figure 43), which may be fabric, vinyl, wood, mirrored, or even translucent Mylar, have become increasingly popular in contemporary homes and office applications. They're particularly appropriate for large expanses of glass, such as those in sliding glass doors. Held by a top *headrail,* the vertical vanes (slats) pivot to create a controlled lighting effect. You can purchase vertical blinds that open from the center, or you can choose to have the blinds stack to either the left or the right, exposing the entire window.

Vertical blinds are often controlled by motorized headrails with a remote control. This motorized system can also be put on a timer so that the blinds open and close at various times.

FIGURE 43—Vertical blinds are great for covering large expanses of windows. (Hunter Douglas, Inc.)

Putting the blinds on a timer creates the effect that someone is home, thus thwarting a potential theft.

Horizontal blinds have been in use in one form or other since ancient Egypt. Originally called venetian blinds, the modern form is usually fabricated from a vinyl-coated aluminum that's easy to clean and resistant to crimping and damage.

Today, horizontal blinds come in a variety of sizes: 1/2 in. blinds generally called *micro blinds,* 1 in. blinds called *miniblinds,* 2 in. blinds called *macro blinds,* and other unique sizes and shapes depending on the manufacturer. Horizontal blinds with wood vanes are currently very popular in either the 1 or 2 in. size. These wood blinds come stained, painted, spattered, textured, or unfinished so the client can have them custom stained or painted. Figures 44 and 45 illustrate two applications for horizontal blinds.

FIGURE 44—The window in this bedroom has a wooden horizontal blind with slats of approximately 1 1/2 in.

FIGURE 45—The window in this bathroom uses a miniblind with approximately 1/2 in. slats.

Like current 2 in. versions of venetian blinds, miniblinds are available in a wide array of colors. They and all other blinds can be custom painted, wallpapered, or covered with fabric.

Another option that's similar to a horizontal blind is the *pleated shade,* which is like a folded paper fan placed horizontally on the window. Pleated shades are lightweight, stack up very compactly, and can be used alone or in combination with a traditional window treatment. The myriad of fabrics available range from a paper-feel synthetic to an aluminized shade created to increase the *R factor* of the shade. The R factor refers to the ability of a material to block harmful ultraviolet rays from entering through the material. This property of the shade provides insulation to keep rooms cooler.

Pleated shades, vertical blinds, and horizontal blinds can have wallpaper or fabric laminated to them to match the fabric in your room.

Another concept in window coverings is the *cellular,* or *honeycomb,* shade. With the same look as a pleated shade, a cellular shade can be one, two, or even three layers of cells, as shown in Figure 46.

FIGURE 46—Cellular shades are available with one, two, or three layers of cells. (Hunter Douglas, Inc.)

The idea behind the cellular shade is the energy efficiency created by the air space between the layers—otherwise known as the *cells.* The cellular construction helps to keep cold air out in winter and warm air out in summer.

The soft look of these cellular shades is very appealing. They're also desirable because they stack up very compactly and can be easily hidden under a valance or top treatment and used only when light control or privacy is desired.

Cellular shades can be fabricated in a variety of shapes that work well with Palladian, triangular, and circle windows. They can be made to work from the top down or the bottom up, or they can be made to meet in the middle. Cellular shades, just like vertical blinds, pleated shades, and horizontal blinds, can also be motorized and controlled remotely.

Shades

Shades were popular even in the very formal days of ancient European grandeur. They were made of fabric and raised to allow light and warmth to enter the interior by day and lowered to add grace and beauty at night. The Austrians, very formal and elegant in taste, gathered grand fabrics in graceful scallops (Austrian shades). The Romans, more simple in their design, allowed the fabric to hang straight when lowered and gathered only in horizontal folds when raised (Roman shades). These two styles are still very much in use today.

Austrian shades. Austrian shades are very similar in appearance to Austrian curtains (Figure 28). They're effectively used in some bedrooms and in certain formal rooms with period furnishings. They can be used either alone, under draperies, or with a top treatment such as a valance.

So beautiful is an Austrian shade that it can't help being a focal point or near focal point in any room, even if it blends perfectly with its surroundings. Because of the fullness of Austrian shades, they're normally made of light or midweight fabrics. When very sheer, they allow only limited viewing outside due to their many swooping gathers. When a medium-weight curtain fabric is used, the view is greatly obstructed, but light can still enter the room. Heavier fabric weights are normally used for Austrian shades only in period decorating.

Some Austrian shades are manufactured with a system that can raise and lower the shade to allow more or less light to enter the room.

Roman shades. Roman shades are popular in many materials. The Roman construction includes sewing two vertical rows of loops at even intervals to the back of the fabric, running cords through the loops and attaching to a weight (usually a wood or metal rod) sewn into the bottom of the shade. When the shade is extended to its full length, the fabric hangs straight down. When the cords are pulled, as in Figure 47, the fabric is drawn upward and falls into accordion folds controlled by the locations of the loops.

FIGURE 47—Roman Shades
(Photo courtesy of Classic Leather, Inc.)

Fabrics with body are best suited to Roman shades. Fabric Roman shades can be effectively used in semiformal, traditional, and casual contemporary schemes. Vinyl fabrics, string lace, and other open materials make the Roman shade appropriate for even formal contemporary styles.

Roll-down shades. A roll-down, or pull-down, shade (Figure 48) is made of fabric attached to a spring-tension roller. The weighted bar in the bottom of the shade is pulled down to roll it over the window. The shade can be adjusted to different heights.

FIGURE 48—Roll-Down Shade

When a window requires lower window privacy or decoration, a shade can be made to roll up from the bottom of the window instead of down from the top.

Roll-downs are available in a variety of prints and colors, but decorators usually prefer to have them custom-made for each decor. Drapery shops that cater to decorators usually make shades as well as draperies and curtains.

Roll-down and Roman shades can be made in any fabric or vinyl wall covering to match the rest of your scheme.

One contemporary idea used in commercial applications and contemporary homes with large expanses of windows is the *mesh roller shade.* Depending on the fabric used, this type of shade provides a translucent effect (an open mesh), a semiopaque effect (less opening in the mesh), and an opaque effect created by the use of a tighter mesh with fewer openings.

Shutters and Panels

Shutters are an architectural style of window treatment. They're rigid in construction, generally being made of wood. Some shutters have *louvers,* or slats that open and close. The louvers move up and down to allow different amounts of light to enter the room. The louvers can also be closed completely for privacy. Shutters are also available with vertical louvers, which run up and down on the window instead of the more traditional horizontal louvers. Some shutters have stationary slats that allow light to enter but don't provide a view to the outside.

If the function of shutters is strictly screening, the shutters are held permanently in place over a window wall or over individual windows. More frequently, however, shutters are hinged so they can be opened and closed to control light, view, and air. Some shutters open from the center like French doors; others fold accordion fashion (Figure 49).

Shutters are commonly used with Early American and other country-traditional decor. The wood is normally stained to match surrounding paneling in Early American styles and is often painted to match wall color in other country-traditional styles. Shutters are often draped for added attention and softness, as illustrated in Figure 50.

FIGURE 49—These shutters can be closed for privacy, or they can open in an accordion fashion to allow more light to enter.

FIGURE 50—The combination of shutters and drapes is a flattering window treatment. (Photo courtesy of Thomasville Furniture Industries)

Shutters are like furniture for windows. They become an integral part of the home—an architectural feature. Traditionally, quality shutters are made of basswood, because basswood is lightweight and stable, and it doesn't readily warp.

Shutters can be used in any room of the house. They provide complete privacy when the louvers are closed, or they can provide filtered or directed light when the louvers are partially or completely opened. Also, the shutters can be open to provide an unobstructed view.

Available in a vast variety of wood finishes, shutters can be stained or painted to match the framework of the window. Contemporary shutter companies provide glossy, matte, and textured finishes, depending upon the client's personal taste and style of home.

The louvers in typical shutter construction come in a variety of widths—typically $1^{3}/_{4}$ in., $2^{1}/_{2}$ in., $3^{1}/_{2}$ in., and $4^{1}/_{2}$ in.

Shutters can be fabricated to fit arched windows, bay windows, or bow windows as well as standard rectangular windows.

Plantation shutters are shutter panels on a headrail system that slides to the left, right, or split stack on the window. The advantage of plantation shutters over traditional shutters is that they're more compact. They don't swing into the room as traditional shutters do when they're in the fully open position. Caution must be used with plantation shutters to assure that there's enough stack-back space for the panel to stack off the window. Plantation shutters work similarly to traditional shutters in the louver operation.

Both shutters and plantation shutters are contemporary window treatments that are based on a timeless look, a proven functionality, and a look of sophistication.

Panels are frames of wood that operate on accordion hinges like shutters. The frames are covered with fabric, leather, vinyl, or some other material. The result is rather like a screen. Panels can be very contemporary, rustic, or traditional depending on fabric and trim (if any) which is selected.

Conserving Energy with Window Treatments

Today's cost-conscious consumers are extremely interested in saving money on household heating bills. Therefore, you should be aware of the ways certain windows and window treatments can save your client heating and cooling dollars. Windows and window treatments should look great, but they should also serve a practical function. Keeping homes warm in winter and cool in summer is a factor of decorating you must incorporate into every window treatment you plan.

Conserving heat in cold months and cool air in warm months saves money and fuel. Windows can be prime energy wasters. They can allow cold air to enter, and they can provide a means for the sun to enter and warm rooms in hot weather. Therefore, you should include as many energy-saving methods as you can in your plans for window treatments.

Energy Conservation with Windows

Possibly the most effective method of keeping sunlight from coming through windows is by outdoor window treatments. A deep overhang can block the sun when it's high in summer, but still allow the lower winter sunshine rays to come into the house for extra warmth.

If a house doesn't have a roof that hangs over the windows, you have some other options. Planting trees or creating trellises with vines can also block the sun from the windows. Awnings, shutters, blinds, shades, and solar screens are other possibilities that work well.

Once the short sunrays pass through glass of a window, they're absorbed by the furnishings in the room. That changes them into long rays that can't pass back out through the glass, so they stay and heat up the room. This is knowledge you can use to your advantage!

Thermal Windows

Double-glazed (thermal) windows are constructed with two panes of glass set in a sash, with an insulating layer of air between the panes (Figure 51). But even this type of window isn't adequate for very cold or very hot weather. Panes will still feel cold or hot to the touch and will radiate cold or heat into the interior.

FIGURE 51—This cutaway view shows a window constructed with two panes of glass, with an insulating layer of air between the panes.

Therefore, in extremely cold or hot zones, suitable window treatment is still needed to form a barrier between the glass and the interior of the room. Even though any window covering provides some insulation, the more layers of material you use to cover a window, the greater insulation you provide.

Layering

Good insulating materials include tightly woven cloth and wood. Layered window treatments can effectively insulate against extreme outside temperatures.

Drapery linings and interlinings improve the appearance of draperies as well as provide excellent insulating qualities. Special lining fabrics are available strictly for insulation purposes. In cold climates, a typical window treatment may include (starting closest to the window) an insulation liner, sheers, and draperies. During warm months, the liner can be left in its open position until cold weather requires its extra insulation.

Other Insulators

Tinted or reflective window glass panes and vertical louvers are effective against the bright summer sun. Also, special solar screens and solar shades are available in pull-down rolls. These screens allow insiders to look outside, but they absorb or reflect the hot rays to help keep interiors cool. On cool days, shades can be left up to allow interior heating.

Tightly constructed, woven wood blinds also insulate especially well, as do wooden shutters and blinds.

Solar Energy

Some homes are being constructed to utilize solar energy. They have roof overhangs designed to let the sun shine on the surfaces of windows in walls that face west and south. During the cold winter months, draperies or blinds at those windows are opened on sunny winter days to allow the sun's rays to heat the air inside the house; they're closed on cloudy days and at night to retain the warm interior air. During warm months, when the sun changes its position in the sky, the overhangs shade the windows to prevent solar heating inside.

Window Treatments and Heat

The U.S. Department of Agriculture has recommendations for window treatments that promote energy conservation.

1. Start by thinking about how much sun will enter each window.
    - In the summer, the east and west windows need greater protection from the sun to keep the house cool.
    - In winter, the southern windows are warmer and can be used to capture heat and reduce heating demands. Open the curtains during the day and close them when the sun goes down for the best results.
2. Keep in mind the colors of the window treatments. Color directly affects heat absorption.
    - Dark colors absorb more heat than lighter colors.
    - Shinier surfaces reflect more light than dull surfaces do.
    - Loosely woven fabrics let heat in during the summer and let it out during the winter!

Practice Exercise

Start to pay special attention to windows—wide ones, tall ones, round ones, and French ones. Keep a notebook of particularly interesting or problem windows. Nowhere in decorating can your imagination and creativity be exercised more fully than in window treatments. Sometimes your goal will be to minimize windows. At other times you'll want to add drama, set off a view, or give a definition to a long wall. Start your "window watch" now.

Note: Do not submit your answers to this exercise. It's for your benefit only.

In the next section of this study unit, you'll learn how to measure for particular window treatments and how to plan for valances, cornices, and special window treatments. Before you move on to that material, please complete *Self-Check 2.*

Self-Check 2

1. Lightweight curtains that are wider than a window and gathered onto a rod the width of the window are called _____.

2. Curtains that cover only part of the window horizontally are called _____.

3. What is a valance? A cornice? A lambrequin?

   _____

   _____

   _____

4. What are the considerations for choosing a window treatment?

   _____

   _____

   _____

5. There are four windows in a formal traditional living room. Two are French doors, and the other two are feet windows. You've decided to use curtains and draperies as window coverings. What lengths would you use for each of the four windows? Why?

   _____

   _____

   _____

6. Which of the following styles can correctly use pleated draperies (regardless of fabric)? Check all that apply.

   _____ Victorian
   _____ Dressy traditional
   _____ Country traditional
   _____ Casual contemporary
   _____ Formal contemporary

Check your answers with those on page 90.

PLANNING WINDOW TREATMENTS

Whether you order simple draperies made by a local tailor or special window treatments from a custom workroom, there are some things you need to know about measuring for and ordering window treatments.

Successful window treatments begin with accurately recorded measurements. In some instances, you may have an expert from a drapery workroom take final measurements. However, you must be able to measure windows so you can estimate the amount of fabric and other materials required so you can establish an estimated budget. And in some cases, you may want to order by mail from a custom drapery workshop at some distance from you. To do this, you need accurate measurements.

Measuring for Windows Overall

Take window measurements when you first take overall room measurements—before you develop your decorating plan. Even if you're planning to use only a pull-down shade, take all window measurements, as illustrated in Figure 52. You may change your mind later, and with all measurements at hand, you can plan any window treatment in your office without returning for additional details.

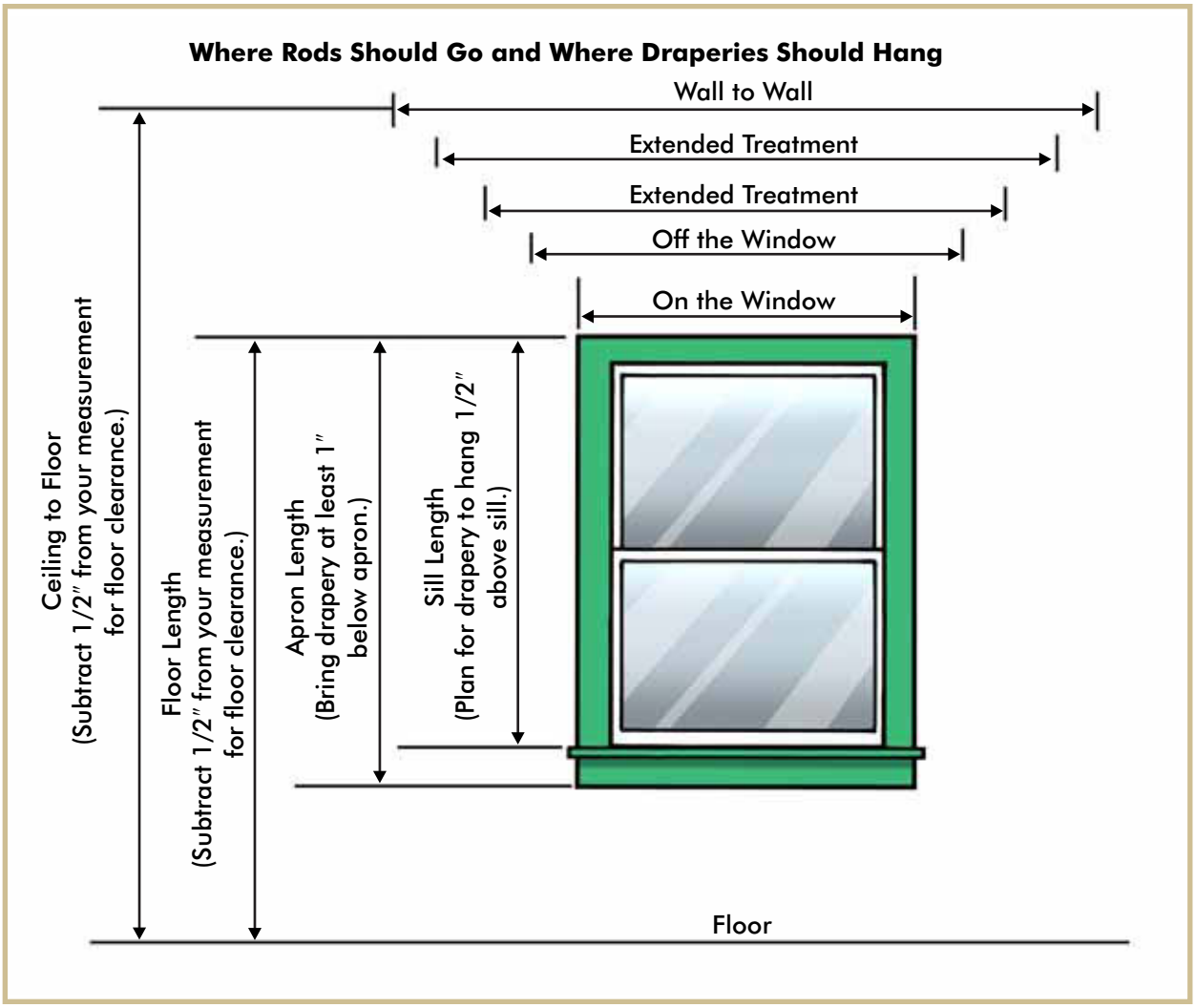


FIGURE 52—No matter what your plans are for the treatment of a window, take all of these measurements so you'll have the information you need in case you change your plans.

Use a folding wood ruler or a steel tape to take window measurements. Cloth tape measures tend to stretch and give you inaccurate measurements.

Draw a rough sketch of the window and the wall on which it's located. Write down each measurement as you go along.

Here's a good procedure to follow for measuring windows:

1. Measure the window itself. You should measure the
   a. Total height from the top to the bottom of the frame
   b. Total width from the outside of the frames
   c. Sash width (from jamb to jamb)

d. Distance from the top of the frame to the sill

e. Lengths of mullions, sashes, and any obtrusions, such as cranks

f. Placement of handles, locks, and other hardware

2. Measure the window's placement in the wall. You should measure the

   a. *OA (overall)* wall height from the floor to the ceiling

   b. Distance from top of the frame to the floor

   c. Distance from the frame to walls, doors, radiator, fireplace, nearby windows, and any other nearby obtrusions

Once you have all of these measurements on paper, you can plan any kind of shade, blind, shutter, curtain, drapery, or valance away from the job site. If you change your mind on the treatment for a particular window, you don't have to return to the home to make additional measurements.

Measuring for Curtains and Draperies

Before you can measure for curtains and draperies, you must determine exactly where you wish to place the various components of the window treatment. Curtains and draperies can hang from the ceiling, from under a valance, from the top of the frame, from a sash rod, or from a cafe rod. They can hang to the sill, to the apron, or to the floor.

Measurements for fabrics must be made based on the total area to be covered. Those figures, representing the finished length and width to be covered, are the starting point for determining the required width and required length of fabric to be used.

The required width and required length are greater than the finished width and finished length because they take into account additional fabric needed for such things as hems, gathers, and folds.

Determining Required Length

To determine the amount of material for the length of a drapery or curtain, first measure the distance from the planned location of the top of the treatment to the bottom of the treatment. To this measurement, add 12 in. This addition allows an extra 4 in. at the top of the drapery to make the heading and 8 in. at the bottom for a double hem. (*Note:* Smaller allowances than these for hems and headings are a sign of cheaply made draperies. Never settle for less than these allowances on draperies made for your clients.)

Determining Required Width

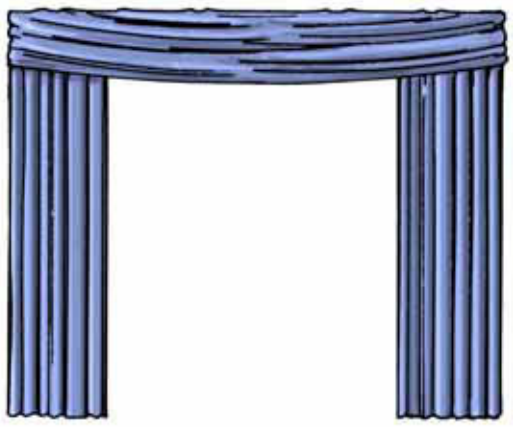
The term *required width* doesn't refer simply to the width of the proposed window treatment. Rather, it refers to the width of fabric necessary to cover the width of the window treatment—and that measurement is usually quite different from the simple width of the window treatment.

Required width takes into account allowances for side hems, rod returns, necessary overlap of the draperies, and—the greatest addition of all—an allowance of fabric for pleating, shirring, or any other method used to provide fullness and folds in the hanging drapery.

Here are the steps for determining the required width:

1. Determine the finished width of the window treatment.
2. To this measurement, add the measurements of the *rod returns.* The rod return is the distance of the rod from the wall. It's usually 3 in. deep for light- and medium-weight fabrics, and 4 in. deep for heavy fabrics. Be sure to include both returns. (For example, if you're planning for 3 in. rod returns, add 6 in. to the finished width figure for one pair of draperies.)
3. Add enough allowance to provide for the desired fullness in the window treatment, including allowance for any vertical seams used to join lengths of fabric.

Unless drapery fabric is to be laminated flat onto a shade or lambrequin, it's hung in folds for best appearance. The folds are created by gathering or pleating the fabric at the curtain heading.



Full Treatment

Skimpy Treatment

FIGURE 53—Allow enough extra yardage for a full effect in draperies. The full treatment on top creates a much more appealing look than the skimpy treatment.

Ample fullness must be provided if curtains and draperies are to look good. As shown in Figure 53, a skimpy allowance of fabric results in disappointing and cheap-looking window treatments. This rule is true even if the fabric is a costly, good-quality material.

The amount of allowance to add for fullness depends on the weight the fabric. More fabric is required for sheer fabrics to fall in full folds than for thicker fabrics. As a rule of thumb, use these calculations to determine how much fabric you need to achieve proper fullness:

a. For sheer curtains, shirred or pleated, multiply the intended finished width by 3. Thus, if the area to be covered is 54 in. wide, multiply 54 by 3. The result (162 in.) is the number of inches of width needed for that curtain.

b. Since medium-weight fabrics have more bulk than lightweight fabrics such as sheers, plan for slightly less fabric to achieve a look of ample fullness. For medium-weight fabrics, multiply the intended finished width by $2^1/_2$ to determine the width needed for that curtain.

c. Since heavy drapery fabrics, such as velvets, become very bulky when pleated, multiply the intended finished with by 2.

3. Add 3 in. for each side hem. (Since each curtain or drapery has two side hems, add 6 in. for each drapery, and 12 in. per pair of draperies.)

4. For draw draperies, add 4 in. to allow for overlap where the draperies meet in the center.

Remember that draperies don't have to be the same size as the window. Figure 54 shows three possible finished widths on one window.

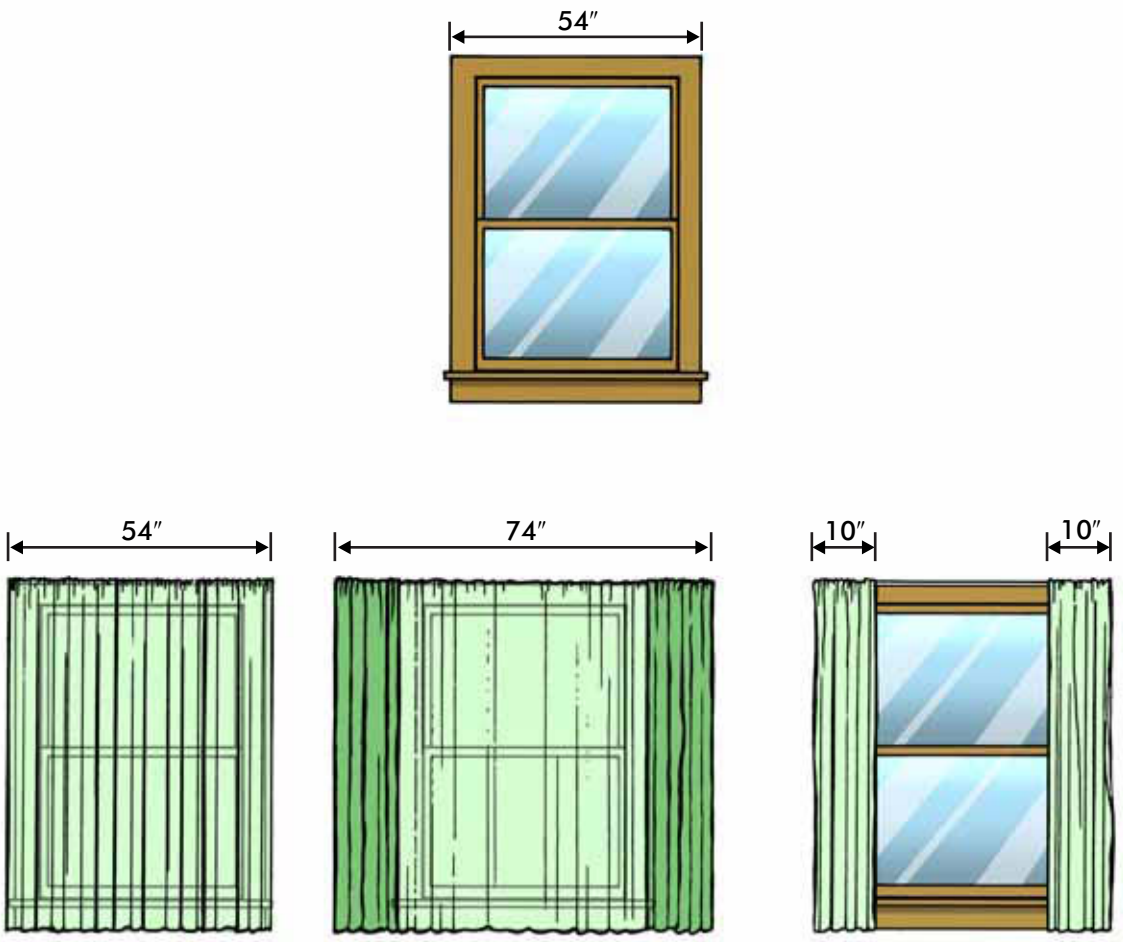


FIGURE 54—Three Finished Widths for the Same Window

Measure More than One

When measuring a series of windows, be sure to check the dimensions of more than one. Even though they look the same, windows may be a slightly different size, or they may be uneven or spaced differently. If you measure each one, you may be surprised by what you find!

Calculating the Yardage Requirement

To determine yardage requirements, you must know the required width for the window treatment (including allowance for pleating or gathering), the required length for the window treatment, and the width of the fabric to be used. Most curtain and drapery fabrics are available in widths of 48, 54, and 60 in.

Suppose the required width is 158 in. and the fabric is available in a width of 54 in. You must divide the required width (158) by the fabric width (54). The result of this division is almost 3, so you'll need three widths of fabric for this particular treatment.

Next, determine the desired height of the curtain, and add 12 in. (4 in. for the top hem and 8 in. for double hem on the bottom). If the sample drapery is to be 48 in. long, the required fabric length is 60 in. (48 + 12). Multiply the fabric length (60 in.) by the number of panels required (in this case, 3). The result is 180 in.

You now know that you need 180 in. of fabric. Fabrics, however, are sold by the yard. Therefore, you must divide the total inches required by 36 (the number of inches in a yard) and round off to the next yard. Never round off by subtracting yardage; round off by adding to the length. The sample yardage requirement is 180 in. divided by 36 in., or 5 yd (yards).

Special Fabric Requirements

Patterned fabrics. If the fabric you've chosen has a pattern, you must plan for extra material to match the pattern. First, determine the size of the pattern repeat. The fabric illustrated in Figure 55 has a repeat every 6 in. To allow for matching this pattern, you must add 6 in. to each length of the fabric when calculating yardage. Whatever the size of the repeat, add that amount to each length to allow for a proper pattern match.

Lining. If you're measuring for draperies that will have a lining, order the same amount of fabric as you order for the draperies. However, you don't have to make any allowance for pattern repeats when ordering lining materials.

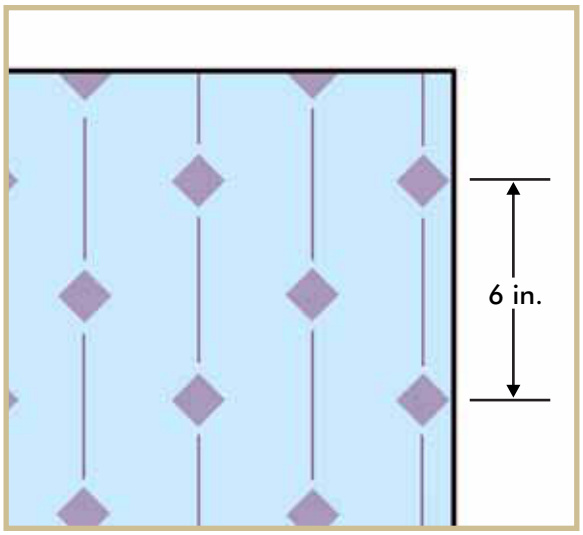


FIGURE 55—The pattern in this fabric has a repeat every 6 in.

Measuring for Custom Draperies

If you're having draperies made by a custom drapery house, you may have to provide them with window measurements. Figure 56 shows the approximate measurements that you must provide when ordering custom draperies from a professional drapery workroom. Notice that the length measurement represents finished length. The workroom will add its figures for headings, hems, pleats, and seams. Be sure that a workroom understands whether your figures represent finished length or required length.

To order custom draperies, supply the following measurements:

- Finished length (Figure 56A)
- Width of area to be covered (Figure 56B)
- Size of returns (Figure 56C)
- Size of overlap (Figure 56D)

The size of the returns shown in Figure 56 isn't standard. Some hardware has deeper returns than others. The return measurement is based on the distance the hardware is installed from the wall. The size of the overlap should be given if it's other than the

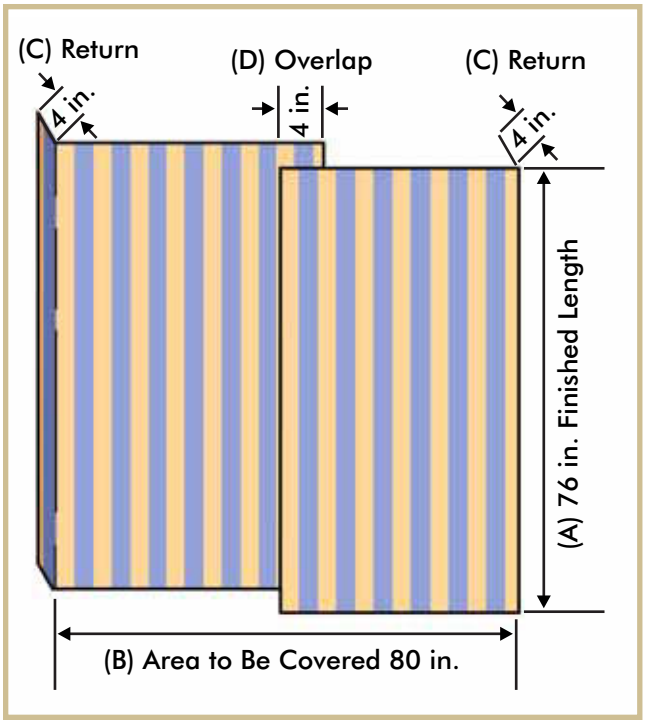


FIGURE 56—These measurements must be provided when you're ordering custom draperies.

standard allowance of 4 in. For example, the finished length of the drapery in Figure 56 is 76 in. The finished width measurement should be a total of the

- Area to be covered (80 in.)
- Returns on each side (4 in. × 2, or 8 in.)
- Standard overlap (2 in. × 2, or 4 in.)

Therefore, the total finished width for the drapery illustrated in this example is 92 in. Use these guidelines whenever you order custom draperies that you must measure yourself.

Measuring for Shades and Blinds

Bracket Types

Gone are the days when window shades were limited to one way of hanging. Today, different types of hardware that can be positioned in various ways make it possible to use shades to meet various decorating requirements. The proper choice of brackets (Figure 57) plays a significant role in window treatments, whether you want to camouflage unattractive window frames or show off handsome ones.

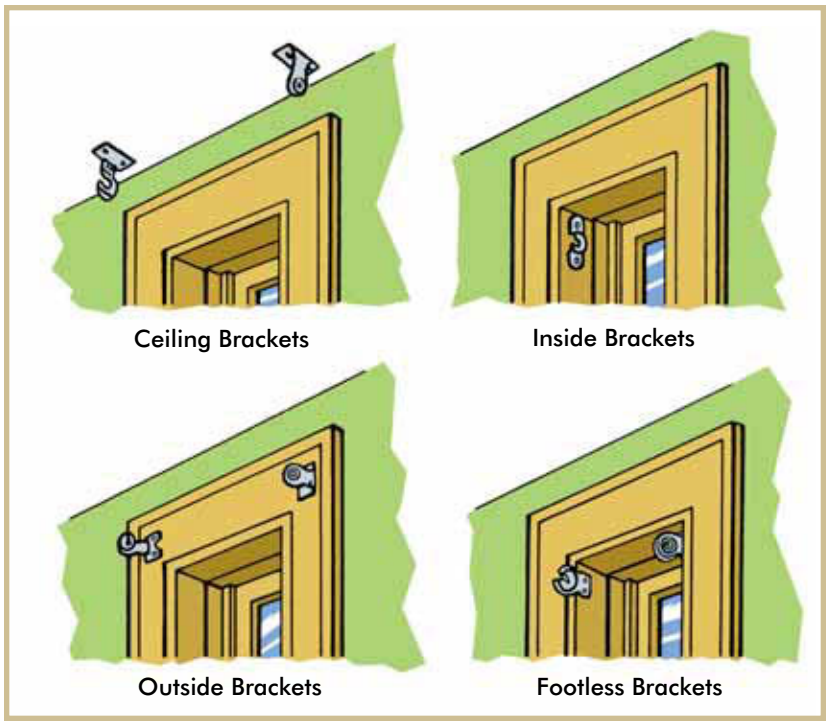


FIGURE 57—A variety of brackets is available for hanging shades and blinds.

Standard inside brackets fit wherever the frame is deep enough to accommodate the roller. *Inside extension (footless) brackets* require less depth, and are used for narrow-framed windows or for windows on which you must extend the shade sufficiently to clear casement cranks or latches.

Outside brackets, mounted on trim or plaster, can be used to hang shades wider than the window, to eliminate light streaks, to give the illusion of width, or to cover up old window frames. *Ceiling brackets* permit the shade to be hung either from the ceiling or the underside of a beam, most essential for many modern apartment houses, or to line up shades with ceiling-hung curtains.

Many bracket styles are available for *reverse-roll mounting.* This type of mounting has many aesthetic advantages for laminated shades or duplex shades (white toward the street, colorful room side). It also provides extra clearance for any small window projections.

For individual installation problems, you must also consider

- Combination brackets, in fixed or adjustable types
- Double brackets to hold two shades
- Heavy brackets (and rollers) for extra-large shades that must span outsize windows

Special hardware for horizontal and bottom-up shades requires professional installation. Both work on a pulley-and-cord system that keeps the shade taut at any point on the window.

Caution: All brackets should be mounted with screws, not nails. Nails sometimes work themselves loose. When brackets are to be mounted directly on plaster, some type of bolt or anchor should be used. Be sure your installer uses the correct mounting hardware.

Measuring for Window Shades

Measuring from old shades. If existing old shades hang just as you want the new ones to hang, you don't have to measure the window at all. Just take the exact tip-to-tip measurement of the old roller. Then unroll the shade all the way and measure the length of the shade cloth.

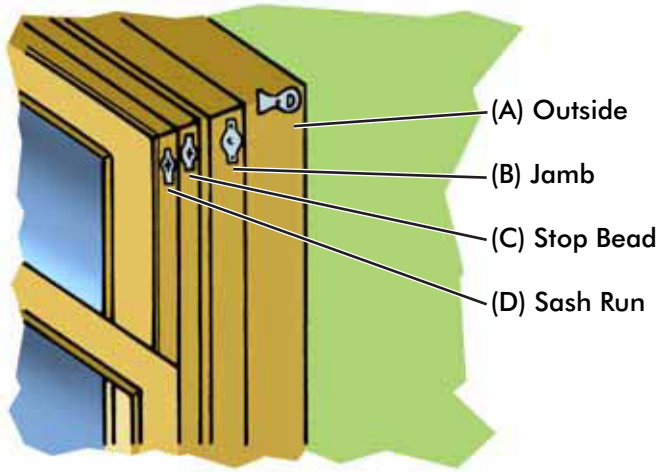
No matter what your purpose, always take all window measurements as described previously.

Measuring for new window shades. If you don't have an old shade or if you want to hang a new one in a different way, you must take two measurements directly from the window—length and width. These measurements depend on where you intend to place the brackets—inside or outside the frames of the window. Take your measurements carefully so the shades operate correctly. Use a steel or wood rule, of course. Write down each measurement as you take it.

Measuring for Inside Brackets

Width. The width measurement is the exact distance straight across between the points where the brackets will hang, from jamb to jamb, from stop bead to stop bead, or from sash run to sash run (Figure 58). Specify a tip-to-tip measurement and request inside brackets.

FIGURE 58—Parts of the Window Frame for Attaching Brackets



For point A, order outside brackets.
For points B, C, and D, order inside brackets.

Length. Measure from the underside of the top window casing down to the sill. Specify this as the finished length. Then, for fabric requirements, add 18 in. to the length for the roller and slat pocket allowance for each shade.

Measuring for Outside Brackets

Width. The width measurement is determined by the width of shade cloth you require to cover outside moldings or wall space next to window openings. Specify as a cloth measurement and request outside brackets.

Length. Measure from the top of the casing where you wish to place brackets to the sill. Specify this length as the finished length. Then, for fabric requirements, add 18 in. to the length for the roller and slat pocket allowance for each shade.

When ordering from a shade workshop, specify

- Inside or outside brackets
- Whether width measurements are tip-to-tip or cloth
- Finished length of shade including slat and roller

Laminated Window Shades

Laminated window shades are custom covered with a fabric or wallpaper to match the wallpaper, upholstery, or bedcovering in a room. They can give a very finished and luxurious look to a room. *Laminating* is the process of bonding two or more layers of material together to form a permanent unit. The fabric is laminated directly to a window shade by a custom workroom. It's also possible to order laminated valances and canopies, and to order special scallop designs and trim to complete the special effect. A scalloped shade is pictured in Figure 59.

Most wallpapers and vinyls can be laminated. However, due to the nature of hand laminating, minor imperfections may occur. Opaque backing is used on all fabrics except when a translucent backing is specified. *Millium* lining is used on wallpaper and vinyl.

Millium is a material with a black silky sheen on one side and a gray appearance on the other side.

FIGURE 59—Scalloped Window Shade

Here are some specifications for ordering laminated window shades:

- Specify either a straight bottom or a scalloped bottom. If you choose a scalloped bottom, indicate the style number or style desired.
- Specify the amount of fabric you're shipping with the order. Make sure you add an extra 18 in. to the finished length of each shade for roller and slat pocket allowance. Supply a swatch or a clear description of the fabric with each purchase order.
- If you're ordering more than one shade or if the fabric must be seamed, allow enough fabric for proper matching of repeats on printed fabric. Unless you specify otherwise, multiple shades having different height measurements will be fabricated so that the print design starts at the same point at the bottom of each shade. Valances or cornices will be fabricated to match each other.
- Indicate clearly which side of the fabric is the outside. Also, indicate which is the top and bottom of the fabric. If the fabric is to run sideways, mention that as well. Indicate whether measurements are tip-to-tip or cloth. Unless you specify tip-to-tip or cloth, your order will be delayed until you provide the necessary information.
- Indicate your choice of inside or outside brackets and your choice of shade pulls. Shades will be reverse-rolled upon request when the fabric will allow. This can't be determined until after laminating, in which case a regular roll may have to be used.

- If you're supplying your own trim, include double the yardage of the finished width for a scalloped shade. Include $1^1/_4$ times the finished width for straight bottom shades. These measurements are for each line of trim. Trim must be used on all scalloped shades, so indicate your choice.
- When valances are required, indicate when returns are included and also the depth at the deepest and shallowest point when scalloped.
- Make sure that shades to be located in heavy soil areas are treated to resist soil before they're laminated.

Measuring for Roman Shades

The process of measuring for Roman shades is extremely similar to that of measuring for regular shades. If you follow the directions here, you should have no problem ensuring perfectly fabricated shades for your clients.

For inside installation, provide the following measurements:

- *Width.* The width measurement is the exact distance straight across between the points where the head rail will be fastened. Specify an exact window opening and indicate that you plan an inside installation.
- *Length.* Measure from the underside of the top window casing to the sill. Specify this measurement as the finished length.

For outside installation, provide these measurements:

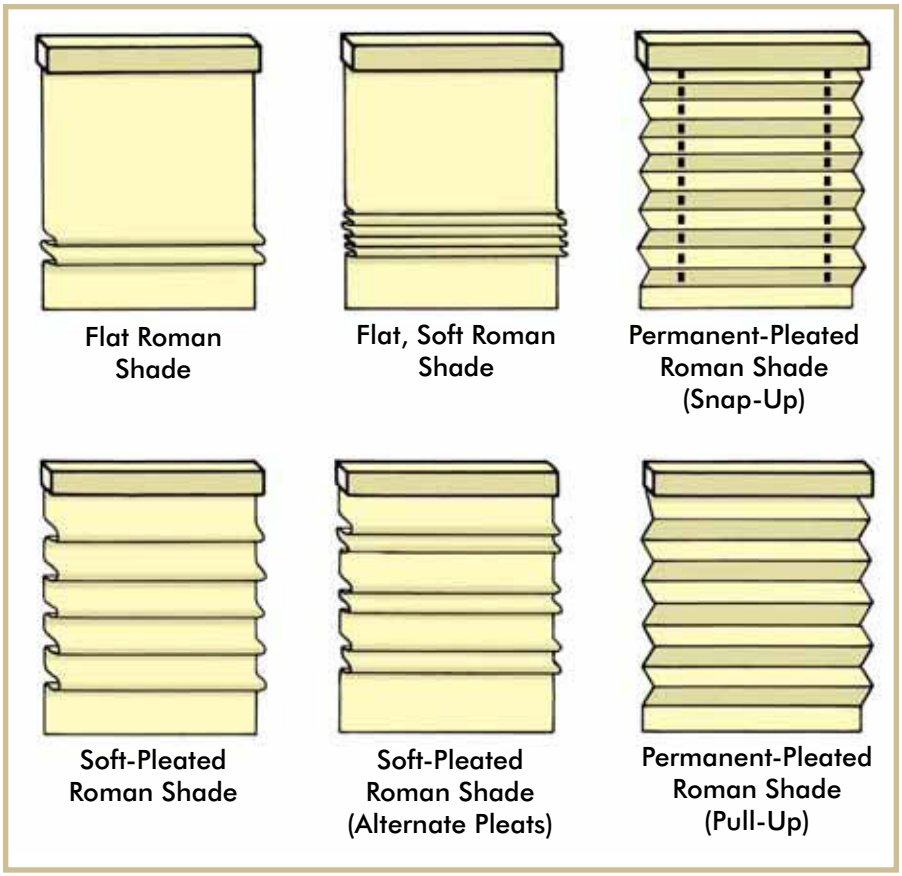
- *Width.* The width measurement is determined by the width of the shade cloth you require to cover the outside molding or wall space adjacent to the window opening. Specify as finished width or cloth measurement and indicate that you plan an outside installation.
- *Length.* Measure from the top of the casing where you wish the top of the cornice to be secured to the sill. Specify the finished length.

Ordering Roman Shades

The ordering specifications given here indicate exactly what you should provide and what you can expect from such a custom workroom.

- Indicate the style of Roman shade you've chosen. Figure 60 illustrates the most common types.

FIGURE 60—Styles of Roman Shades



- Specify either a straight bottom or a scalloped bottom. If scalloped, indicate the style number of style desired.
- Specify the amount of fabric you're shipping. If more than one shade is required or if your fabric will have to be seamed, allow enough fabric for proper matching of repeats on printed fabrics. Unless otherwise specified, multiple shades having different height measurements will be fabricated so that the print design starts at the same point at the bottom of each shade. Cornices and face boards will be fabricated to match each other.

- Indicate clearly the top and the correct side of fabric, or if the fabric is to be used sideways. A straight-bottom, lightly padded cornice or self-covered face board is usually included with each Roman shade depending on the method of installation.
- Indicate either outside or inside installation. If you don't give this information, the cornice will be made for outside installation. The standard projection for an outside installation on all cornices is $3^{1}/_{2}$ in. unless otherwise specified. Standard self-covered face board for inside installation is 3 in. deep unless specified otherwise.
- If you desire a specific depth for the cornice, indicate it on the order. Otherwise, the depth of the cornice will be proportional to length of the Roman shade.
- Give specifications regarding interlinings. Otherwise, sheer, casement, and very lightweight fabrics will be interlined.

Planning for Valances and Cornices

There's more to a valance or a cornice than a straight line. A valance may have any of a number of shapes to enhance the effect of the window treatment. Selecting the right valance style can put the perfect finishing touch on a window treatment. Figure 61 illustrates the many styles of valance shapes available.

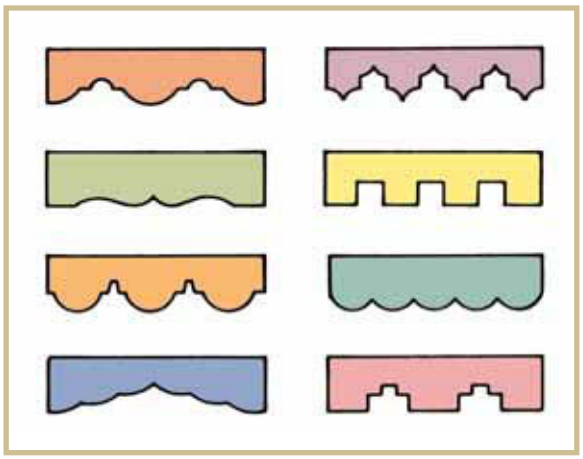


FIGURE 61—Valances are available in a number of different styles and shapes.

It's up to you to determine how deep you want the valance to be at its longest and shortest points. Once you determine these measurements, provide them to the workroom that will make up the draperies and valance.

Typically, 2 in. of valance or cornice length are planned for each foot of height above the floor. For instance, a window treatment with its highest point 7 ft (feet) above the floor would require a valance or cornice no longer than 14 in.

The Bottom Line of Topping It Off

Window treatments gain a finished look when they're topped with a valance. This statement is true of both drapery treatments and window shades. The style of the valance is important to the success of the overall treatment. *Style* in terms of a valance refers to its bottom lines.

The valance lines should be selected with care to echo, if possible, other lines in the room treatment. If the room has no design lines, then the valance style should be chosen to suit the mood of the room (dramatic line, soft and romantic line, and so on).

Measuring an Uneven Bottom Line

Measuring for a valance includes measuring the width across the front, the width of the returns, and the depth. When the bottom line of the valance is uneven, also measure the depth of the valance at both the shortest point and the longest point.

Windows on an Elevation

You've already learned how to make scaled drawings of floors and walls (elevations) on graph paper. You've studied how to make these scaled drawings on plain paper using a scale ruler. You've also learned how to make your scaled drawings three-dimensional.

By now, you should feel at ease making such drawings and feel confident that you make them accurately every time. If you do, then adding windows to your elevations will be a very simple matter. You already know how to do it because you know how to draw to scale using graph paper or a scale ruler with plain paper.

There are just a few additional things to consider when drawing windows onto an elevation. Unlike floors and walls, where a single line outline of the floor or wall is sufficient, a window should be drawn onto the wall in more detail.

Here's a good procedure to follow for drawing windows on an elevation:

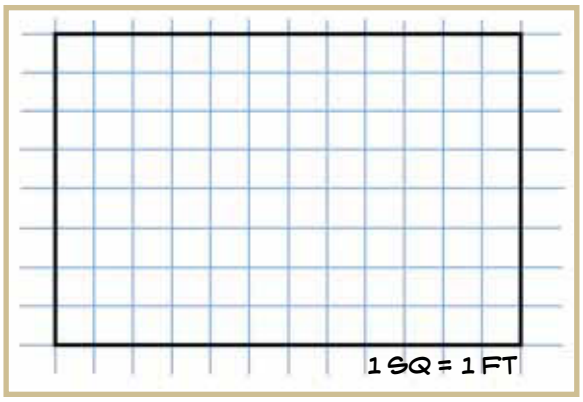


FIGURE 62—First, draw the outline of the wall on which the window appears. This wall is 12 ft wide × 8 ft high.

1. Draw a scaled outline of the wall on which the window appears. For this example, assume the wall is 12 ft wide × 8 ft high. Figure 62 illustrates a scaled drawing of this wall.
2. Measure the window itself and then measure the distance of the window from each wall and from the floor and ceiling. Draw the outline on your elevation, always using the same scale as you used for the rest of the elevation. For this example, assume that the window frame is 4 ft from the left wall. The window is 3 ft wide and 4 ft tall. The bottom frame of the window is $3^{1}/_{2}$ feet from the floor. Figure 63 shows how the window outline would appear on your scaled drawing.

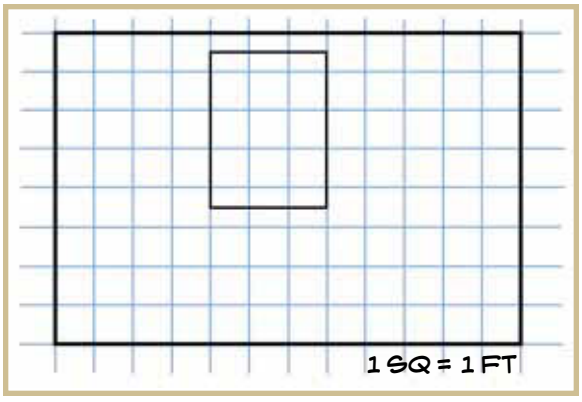


FIGURE 63—Draw an outline of the window in the correct location on the scaled wall drawing.

3. Measure the width of the frame and draw the inner line of the frame (Figure 64).
4. Draw the remaining details of the window. Show positions of locks, cranks, and any other hardware (Figure 65).

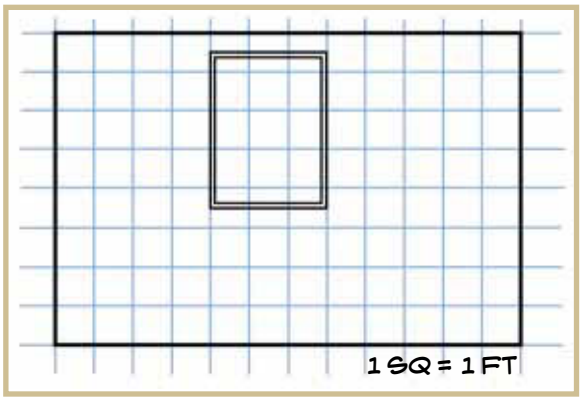


FIGURE 64—Draw the window frame to scale.

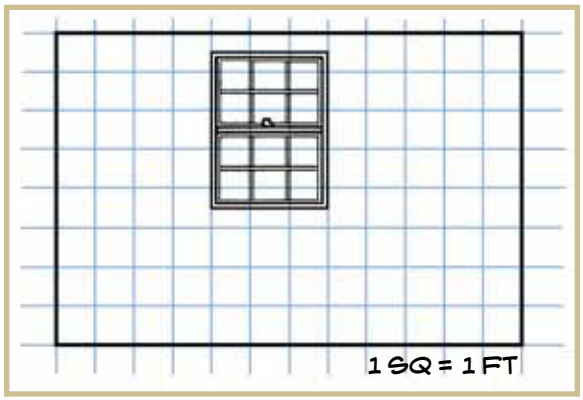


FIGURE 65—Add the window details to the drawing.

Bay and Bow Windows on Elevations

Bay and bow windows aren't drawn on elevations quite as they appear in real life. Both of these windows have an added dimension that other windows don't have. This dimension can be shown in a drawing style called a *pictorial drawing,* like that shown in Figure 66.

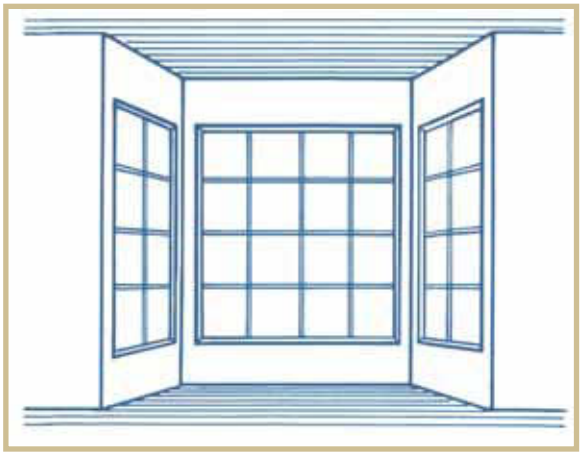


FIGURE 66—Pictorial Drawing of a Bay Window

On a scaled wall elevation, however, only the width and depth of the window area is shown. So a bay or bow window appears as a flat, rectangular window on a wall elevation. No attempt should be made to represent its third dimension (Figure 67).

Elevation Notes

To make sure you don't forget, make a note on any elevation that includes either a bay or bow window. Also, include on your rough sketch and final drawing an indication of the direction that each window opens.

Always refer to your notes to refresh your memory before planning a window treatment. What a shame it would be to spend your time and creative efforts on developing a fine window treatment, only to discover later that it won't work because these particular casement windows open inward. You're not apt to find many such deviations from the norm in newer homes, but older houses or those that have been remodeled may pose any number of unusual problems.

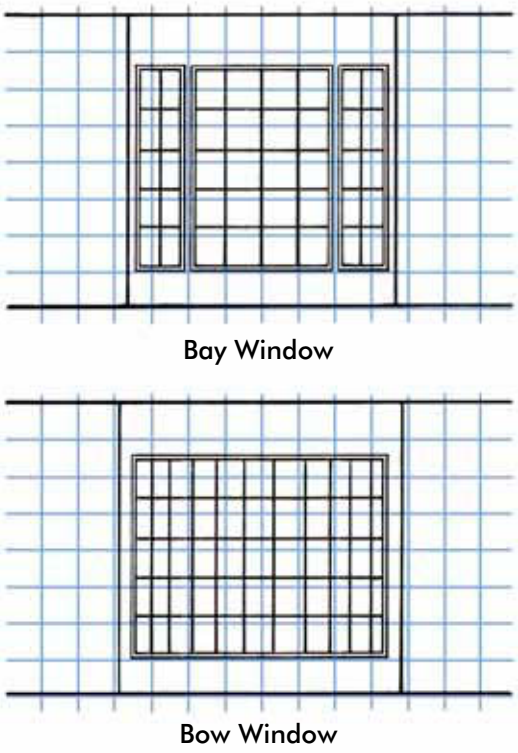


FIGURE 67—On an elevation, bay and bow windows are shown as flat rectangles.

Window Treatments for Special Situations

The best way to get ideas for a particular window treatment is to look at other window treatments. You can search through books, magazines, and window treatment encyclopedias; you can browse online Web sites related to window treatments; and, of course, you can look at windows that you encounter day to day. Not that you'll simply duplicate other treatments, but looking at and thinking about how other windows have been handled will generate ideas that may result in a totally original treatment for your own project. Figures 68, 69, and 70 illustrate some innovative treatments for various types of windows.

FIGURE 68—A specially made window treatment makes this window seem part of the decor.

FIGURE 69—Blinds work well when treating unusual windows. (Hunter Douglas, Inc.)

FIGURE 70—A combination of draperies, a valance, and Roman shades makes this window treatment unique.

New choices in decorative hardware and fantastic fabrics exist for modern-day windows. For example, you can now find privacy sheers in vertical and matching horizontal blinds. You've also learned about windows that offer protection from the sun's harmful rays and provide energy efficiency. Some of the latest blinds offer visibility and privacy while reducing the sun's effect by up to 90 percent. If you carefully select windows and window treatments for your clients, you can allow them to have privacy, light, as well as a view—all while they're saving money on energy.

Safety is another top concern for consumers today. Strings and cords from draperies and blinds can be dangerous for children and pets. New windows, blinds, and shades are being manufactured with cordless operation or split cords to reduce the risk of injury.

A Window's Casting Call—Time for Tryouts

Whether you want windows to play a starring role in a room treatment or to blend into the background, they'll be an important part of your decorating scheme. When you make a presentation to your client, the client, who may not really know how to evaluate a room decor, will frequently focus on your window treatment as an indication of your

decorating ability. After all, if the client wants red wool wall-to-wall carpeting and you've selected red wool wall-to-wall carpeting, that doesn't tell a great deal about your talents. But what you propose to do about the client's windows frequently says a lot about your talent, your flair, and even your sketching ability.

The client's first view of your proposed treatment usually consists of your scaled sketch of the window treatment accompanied by samples of materials and colors. So now you must face the fact that you need to make attractive-looking sketches to show your client. If you've always enjoyed sketching, this won't be a problem for you. On the other hand, if you become nervous at the thought of having to draw anything, don't worry. You're about to discover how simple it is. You've already found how simple it is to make professional-looking floor plans and elevations when you use the right tools and draw to scale. Sketching window treatments is also an easy, fairly mechanical procedure. Of course, the more detailed you can make your sketches, the more interesting they'll be and the better they'll serve the purpose of showing, realistically, what the completed project will look like. One of the simplest ways to learn to do the sort of sketching required for window treatments is to practice by tracing. This method soon develops enough assurance in you so that you can confidently draw window treatments on your own, without tracing.

Practice Exercise

Note: Do not submit your answers to this exercise. It's for your benefit only.

This exercise will develop your window treatment sketching skills while helping you learn to visualize various treatments on different windows.

To complete this exercise, follow these steps:

1. Study the bare windows in Exercise Figures 1–6. These windows are waiting to be dressed. It will be up to you to develop treatments for each one of these windows, using the window dressings, toppers, and bottoms from Exercise Figures 7–9.

Notice that beneath each window is a floor line, and next to each window is a potted plant. The potted plant is exactly the same size in every case. The purpose of this plant is to give you a visual indication of the relative size of each window.

2. Gather together the necessary tools: your tablet of tracing paper, a straight-edged instrument such as your scale ruler or your triangle, a fine-pointed pencil, and an eraser.
3. Onto one sheet of tracing paper, trace one window four times. (Yes, the identical window four times.) With four copies of the same window, you'll be able to try various treatments on one window and compare their effectiveness, side by side. Use your ruler edge as a guide to help you make straight lines. You don't have to trace the plant.
4. On other sheets of tracing paper, trace the various window dressings from Exercise Illustrations 7–9. (Trace each of these only one time.)
5. Test various possible window treatments by placing various window dressings over the window to determine which look best.

Since the windows are of various sizes and shapes, you'll find that not all of the dressings and toppings fit all the bare windows. That's no problem. Select the styles you want to use, without regard to fit.

Suppose you've chosen a treatment consisting of a drapery and a valance. If the drapery and valance happen to fit the window exactly, simply place your window tracing over the drapery tracing, and trace the drapery onto the window. Do the same with the valance. Just erase the top lines of the draperies that wouldn't be seen through the valance.

If the drapery or the valance you've selected isn't long enough or wide enough for the window, simply split it in half by drawing one half of it at the left and one half at the right. Then, fill in the middle area by extending the lines from one portion to the other (Figure 71).

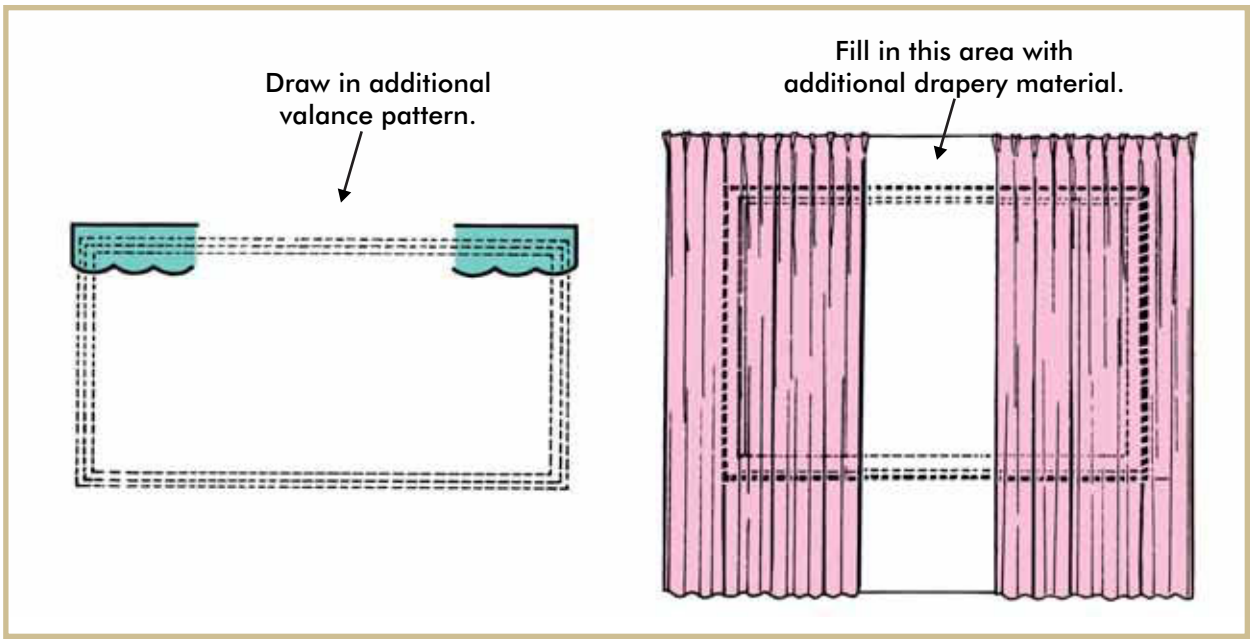
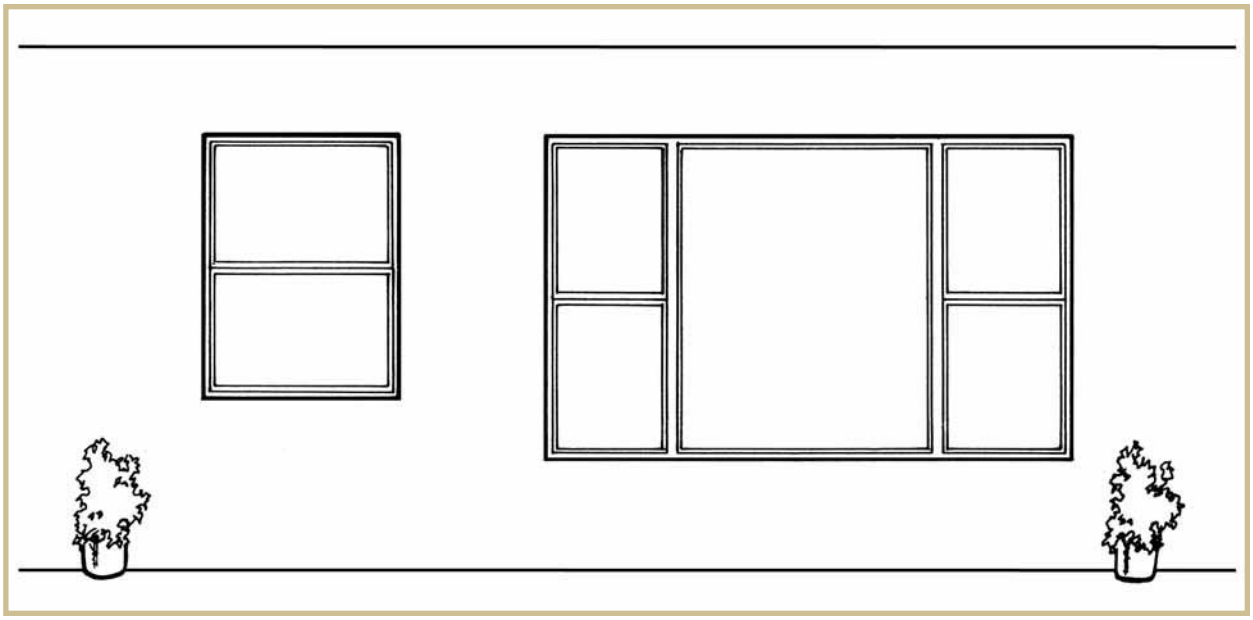
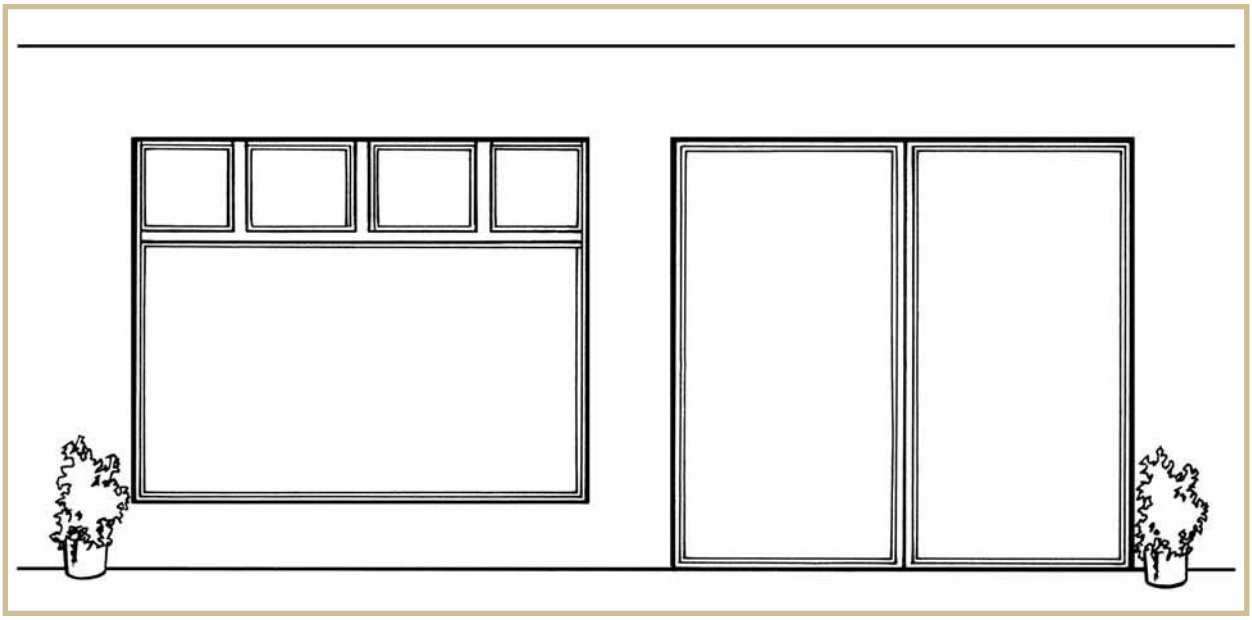


FIGURE 71—If the dressings don't fit your windows exactly, trace just the left and right sides. Then fill in the middle.

You'll find that you can get excellent representations of various window treatments in this way. Once you've had enough experience in tracing window treatments, you'll find it becomes easy to draw window treatments freehand directly onto your own room sketches and elevations.

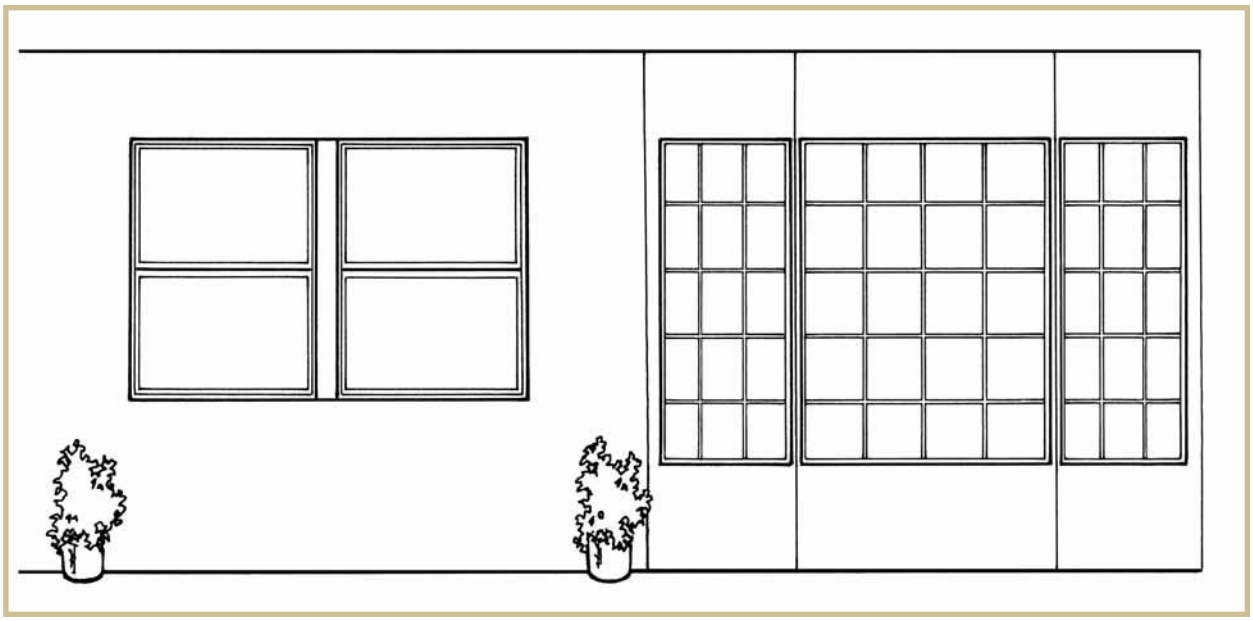


EXERCISE FIGURE 1



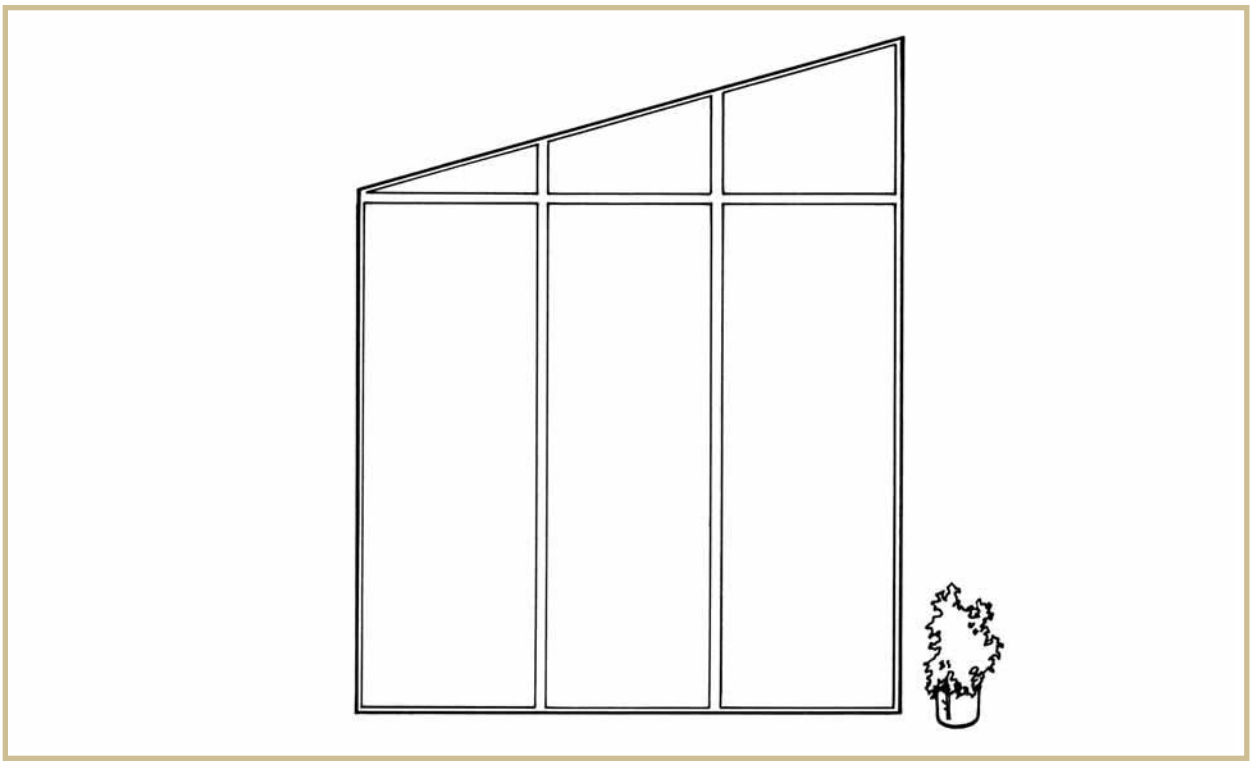
EXERCISE FIGURE 2

EXERCISE FIGURE 3



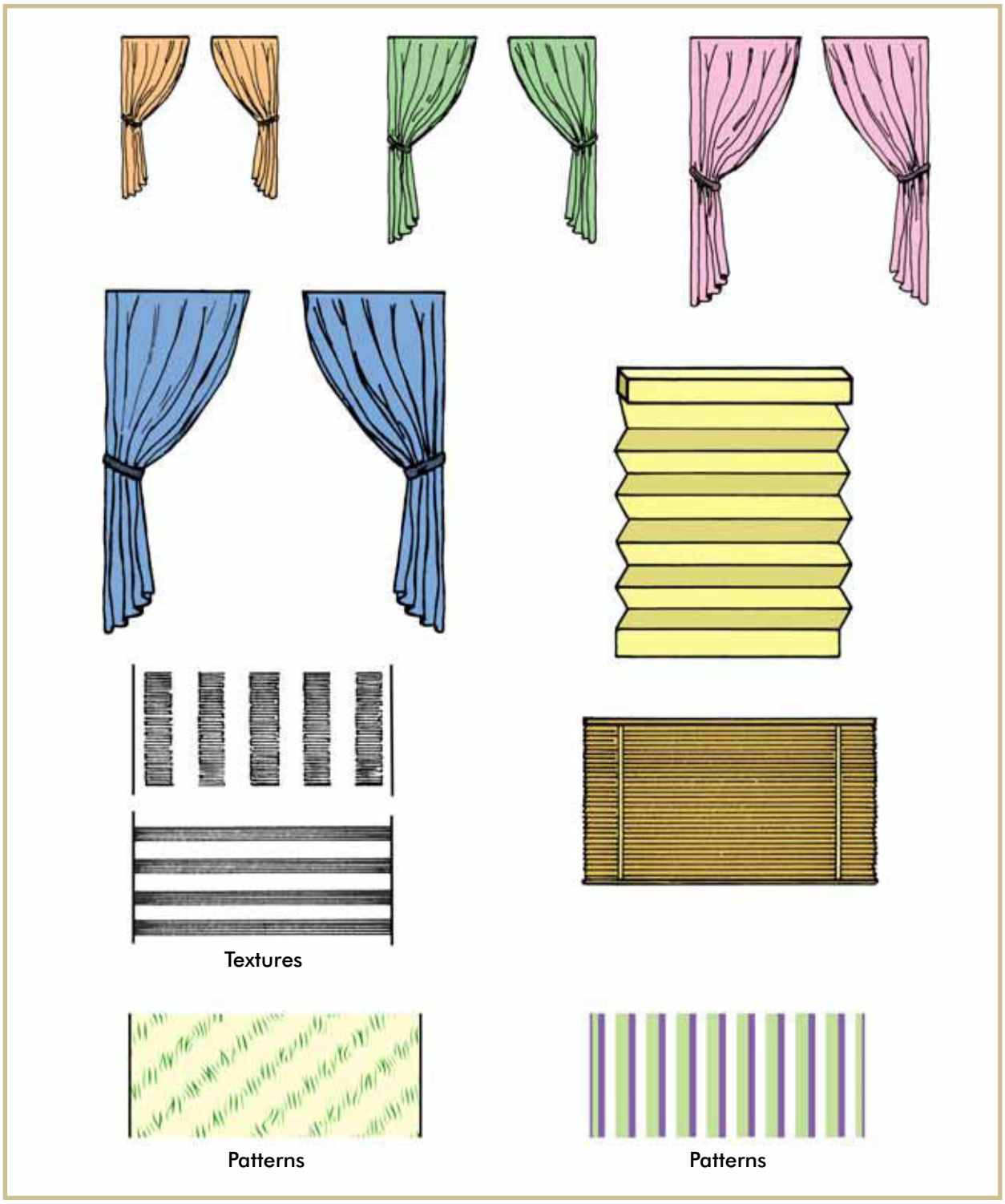
EXERCISE FIGURE 4

EXERCISE FIGURE 5

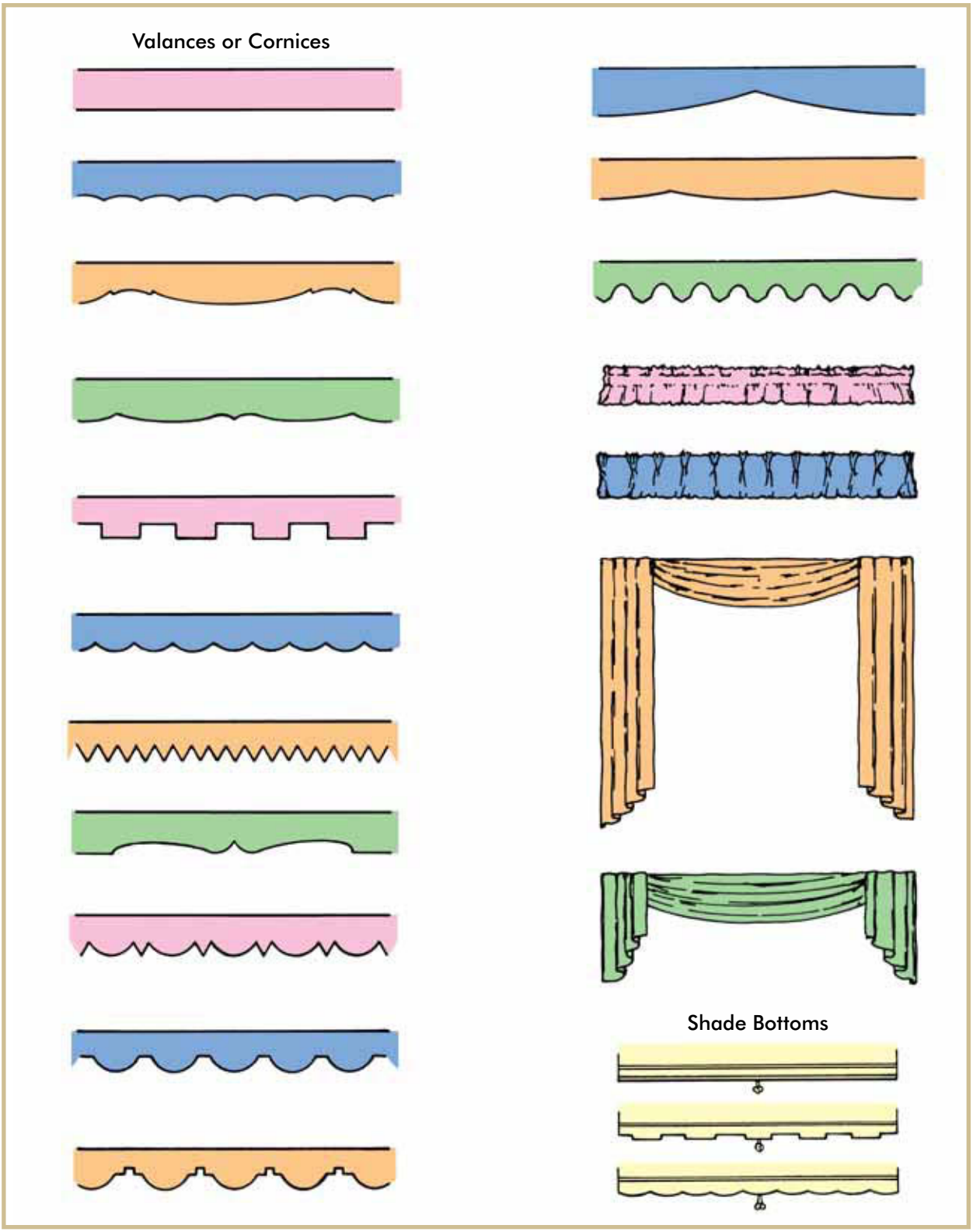


EXERCISE FIGURE 6

EXERCISE FIGURE 7



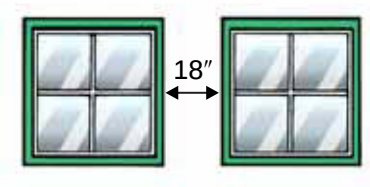
EXERCISE FIGURE 8



EXERCISE FIGURE 9

Self-Check 3

Use the figure below to answer questions 1–3.



1. If you want to use two separate fabric-covered roll-up window shades that will fit within each window frame, what sort of brackets should you use?

   _____

2. If you want to use a single window shade to pull down over both windows from top frame to sill in order to create a unifying treatment, what sort of brackets should you use?

   _____

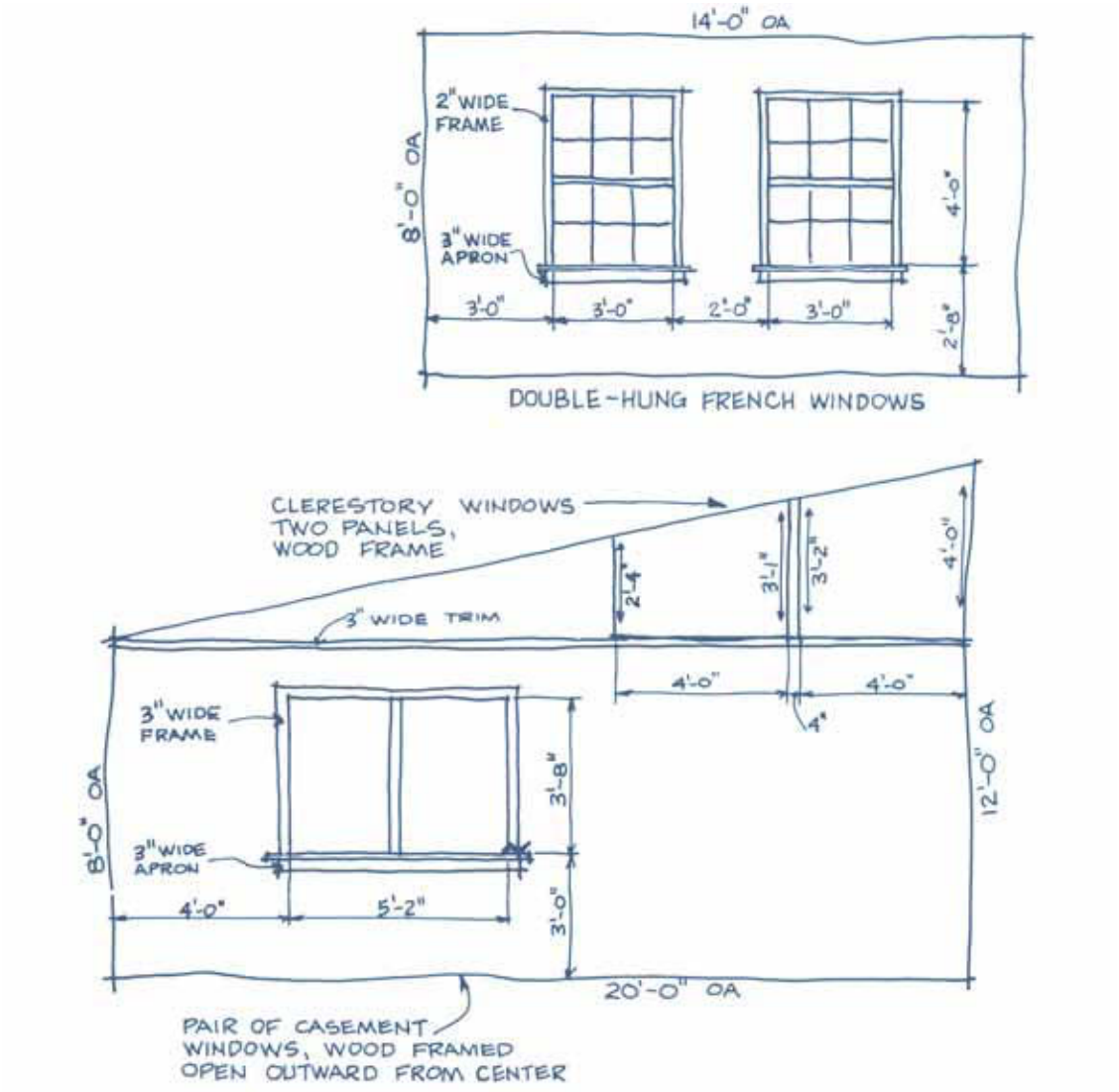
3. Suppose you want to use two roll-up shades that would extend from ceiling to floor. What sort of brackets should you use?

   _____

(Continued)

Self-Check 3

4. Study the rough sketches in the figures below. Then, make scaled elevations (1?4″ = 1′) of the two views. Draw the windows to scale with full detail. Use your scale ruler and make your drawings on tracing paper. Then, check your sketches for accuracy by placing them over the sketches on page 91.



Check your answers with those on page 91.

Self-Check 1

1. (A) Glass pane
   (B) Frame
   (C) Muntin
   (D) Lock
   (E) Jamb
   (F) Sash
   (G) Sill
   (H) Apron
2. To provide ventilation and light and to control temperature
3. Because they become unattractive black spaces and because they destroy privacy
4. b
5. g
6. j
7. a
8. c
9. i
10. h
11. f
12. k
13. d
14. e

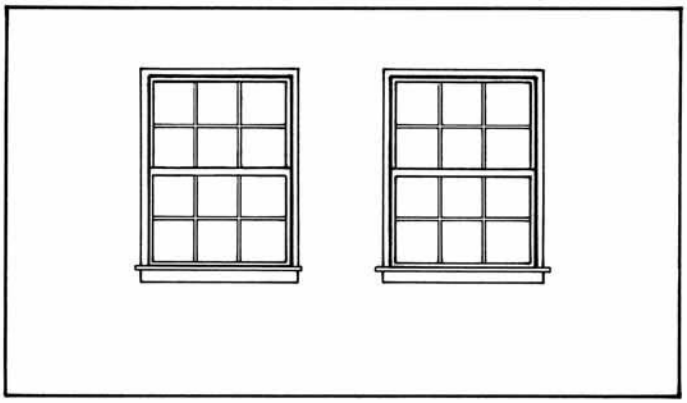
ANSWERS

Self-Check 2

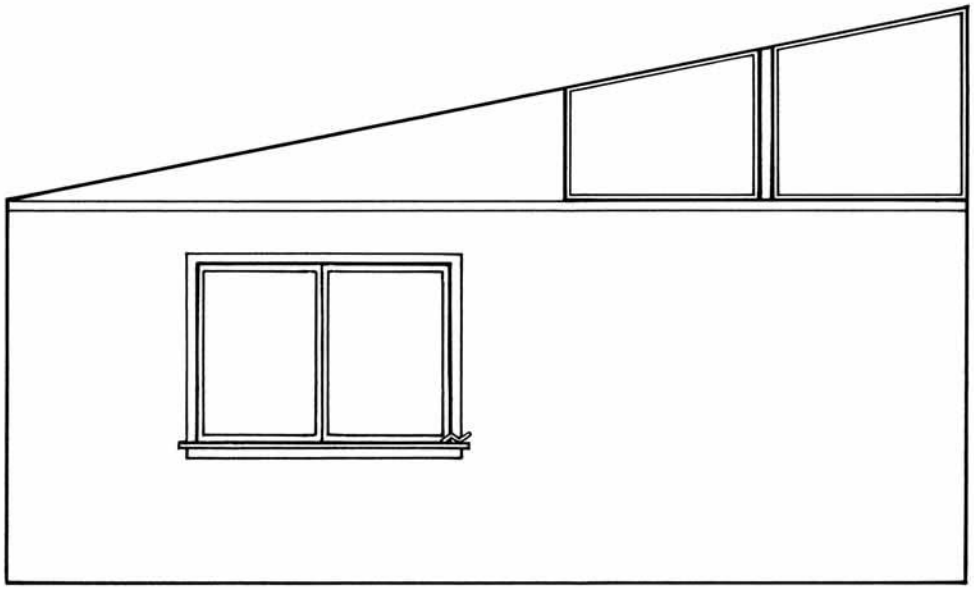
1. shirrs
2. cafe curtains
3. A valance is a heading above curtains or draperies that's made of fabric. A cornice is a wooden, boxed heading that's usually covered with fabric. A lambrequin is like a cornice but also boxes in the sides of the window, sometimes to the floor.
4. The window's function, its role in the overall scheme, the degree of formality, the decorative style, and any special problems it may present
5. Use a floor-length treatment for all four windows because drapery and curtain lengths should be the same throughout each room.
6. Dressy traditional, country traditional, and casual contemporary can all correctly use pleated draperies. Formal contemporary can sometimes use pleated draperies.

Self-Check 3

1. Inside brackets will keep the shades within the window frame.
2. Outside brackets must be used if one shade is to cover both windows.
3. Ceiling brackets will allow the shade to cover the wall from floor to ceiling.
4. Place your tracings over the figures shown below.



1/4″ = 1′-0″



1/4″ = 1′-0″